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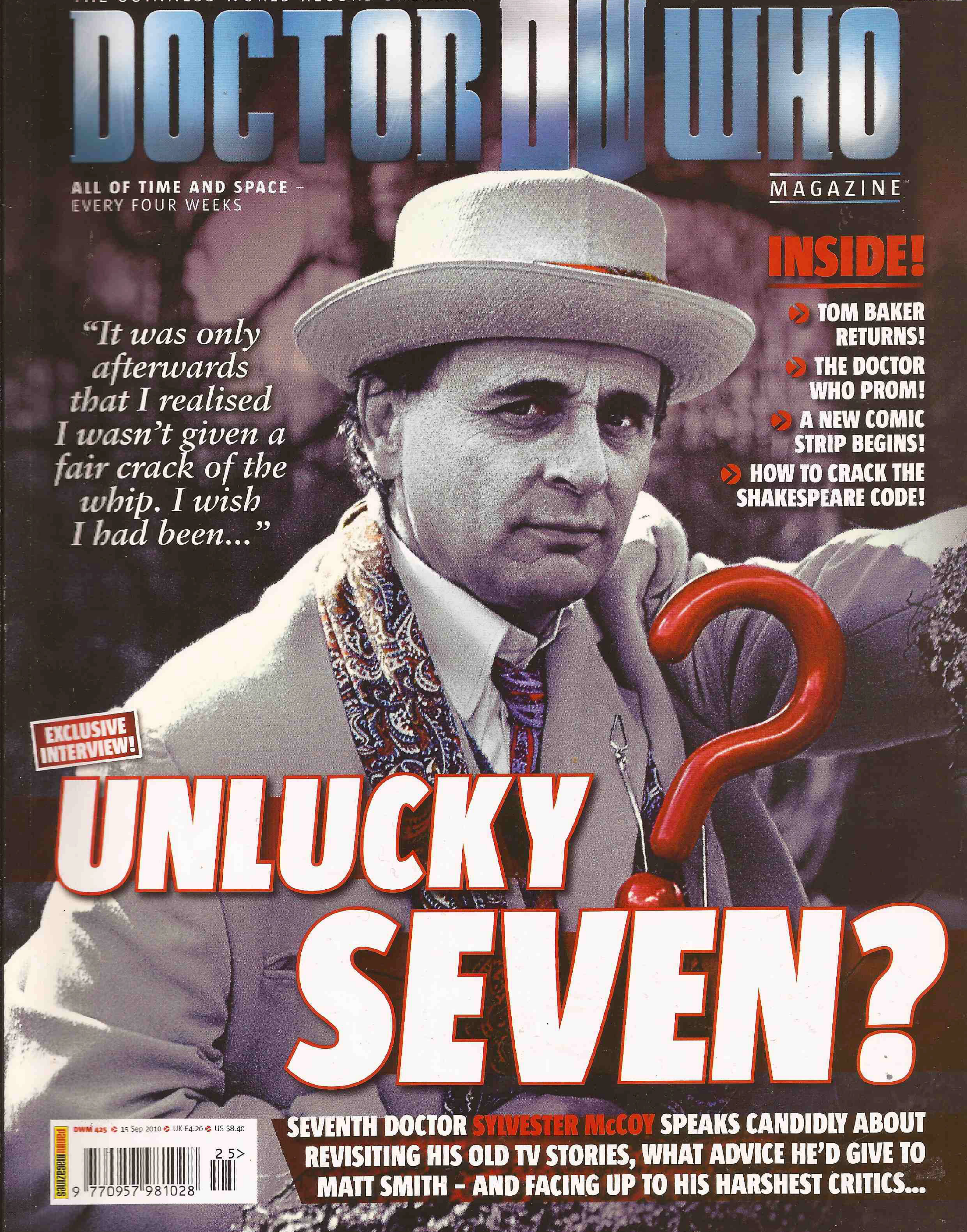

INSIDE!

- TOM BAKER RETURNS!
- THE DOCTOR WHO PROM!
- A NEW COMIC STRIP BEGINS!
- HOW TO CRACK THE SHAKESPEARE CODE!

"It was only afterwards that I realised I wasn't given a fair crack of the whip. I wish I had been..."

EXCLUSIVE INTERVIEW!

UNLUCKY SEVEN?

SEVENTH DOCTOR SYLVESTER McCOY SPEAKS CANDIDLY ABOUT REVISITING HIS OLD TV STORIES, WHAT ADVICE HE'D GIVE TO MATT SMITH – AND FACING UP TO HIS HARSHEST CRITICS...

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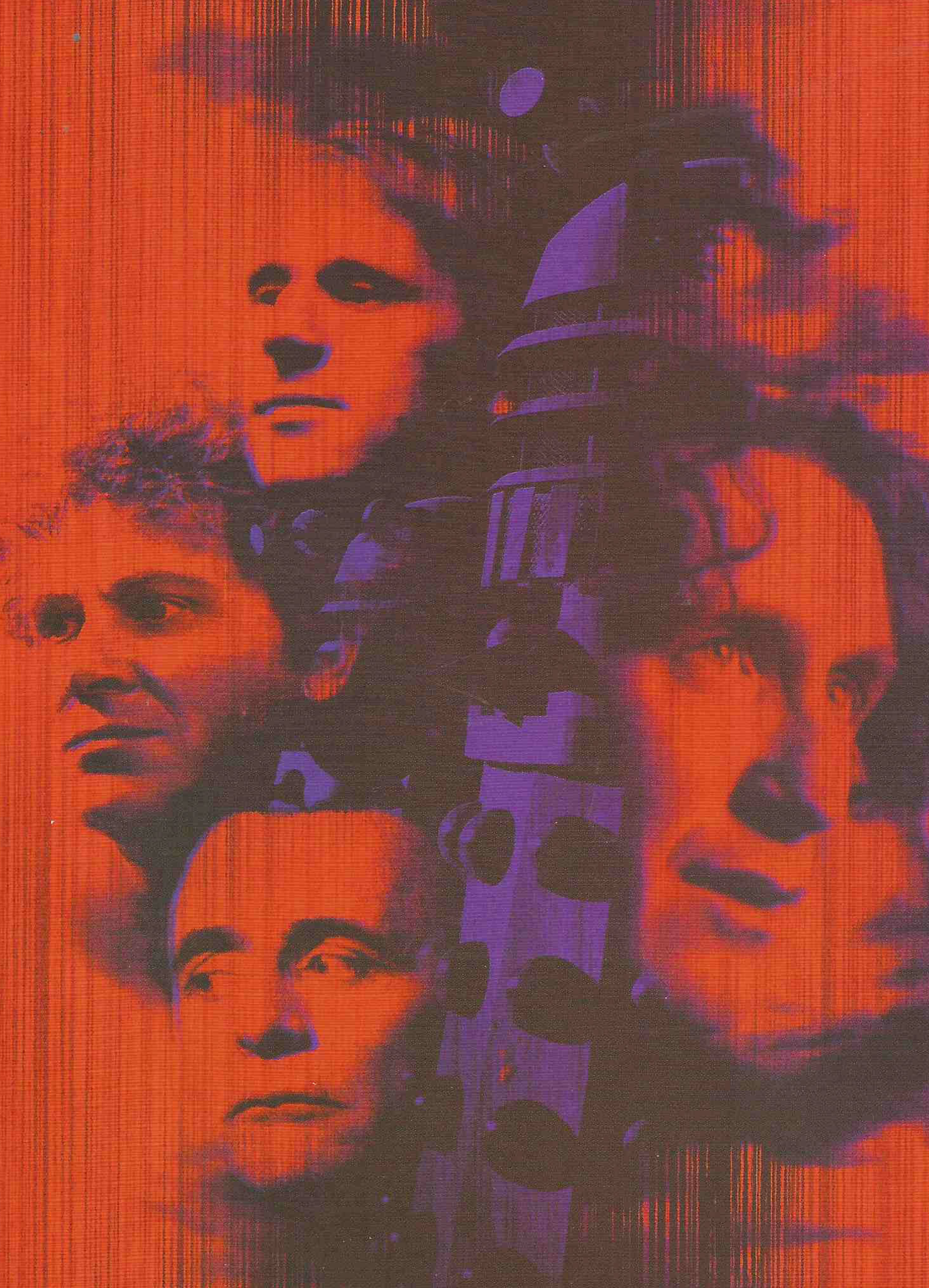

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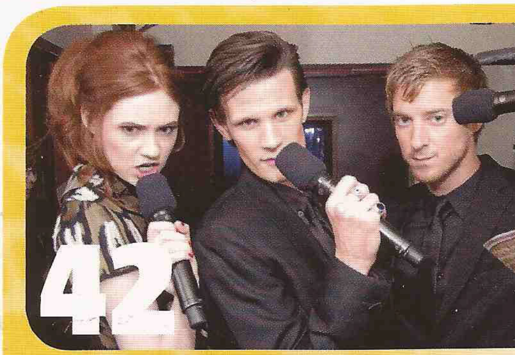
PULL TO OPEN

"**I've never played a normal person** in any of the acting that I've done. **I wouldn't quite know how**!"



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Letter from the **Editor**

Last issue I talked about how heart-warming it is that kids today can instantly identify the old Doctors – which proved particularly apt a few days later when I found myself at the *Doctor Who* Prom at the Royal Albert Hall (see our report and photos on page 42). The most wonderful part of that Prom was, for me, hearing Murray Gold's beautiful 'Gallifrey' music, accompanied by footage of all of the Doctor's regenerations. As each Doctor appeared on the huge screens dotted around the hall, he was greeted with a massive cheer and applause.

Now, I could wax lyrical about all eleven Doctors – and often have done – but today I'd like to sing the praises of Sylvester McCoy. It was touching to hear the cheers for every Doctor, but having just read this issue's interview with Sylvester, I felt it for him even more than the others.

Let's not beat around the bush – Sylvester McCoy's era isn't often held up as a golden period for *Doctor Who*. It tends to be disregarded by the public, and Sylvester himself has all-too-often been the butt of unfair jibes and jokes. He was, after all, the unfortunate actor who was left carrying the can when *Doctor Who* was cancelled. Maybe he's even thought of by Joe Public as the man who killed it.

But, you know what? Sylvester McCoy and the 1980s production team got it *spot on*. I was chatting to a fellow daftie not so long ago (it was Steven Moffat actually), and we agreed that as young and cynical fans we hadn't fully appreciated the McCoy era at the time. We'd been wrong. Sylvester's Doctor *works*. That funny, eccentric old professor with his hat and umbrella – that "ageing hippy" as Ace once called him – that's a *brilliant* idea. The Seventh Doctor is more than just a reinterpretation of an existing TV character – he's a fully-formed creation in his own right. In fact, I know of many kids today who love watching Sylvester's stories on DVD, and for whom he's their favourite Doctor.

Sylvester's legacy as the Seventh Doctor might not have been immediately apparent. But that character and performance inspired several *Doctor Who* fans to create the *New Adventures* novels – and, in turn, many of those authors went on to play a part in bringing back the TV series.

Sylvester McCoy didn't kill *Doctor Who*. He ensured that it would ultimately *survive*.

Tom

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The hidden **DWM** rhyming quiz #5. *What year did the Doctor meet Adelaide Brooke in? Which of Amy's friends does the Doctor call good-looking? Which episodes have Christian Cooke in? To which cabin did Professor Lasky book in?* As always, don't write in, it's just for fun. Last issue's answers were: The First Doctor; Rita-Anne; BOSS; There's nothing you can do to stop the catharsis of spurious morality.

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PRODUCTION NOTES

Doctor Who's head writer **Steven Moffat** meets his public. Just don't look him in the eye...

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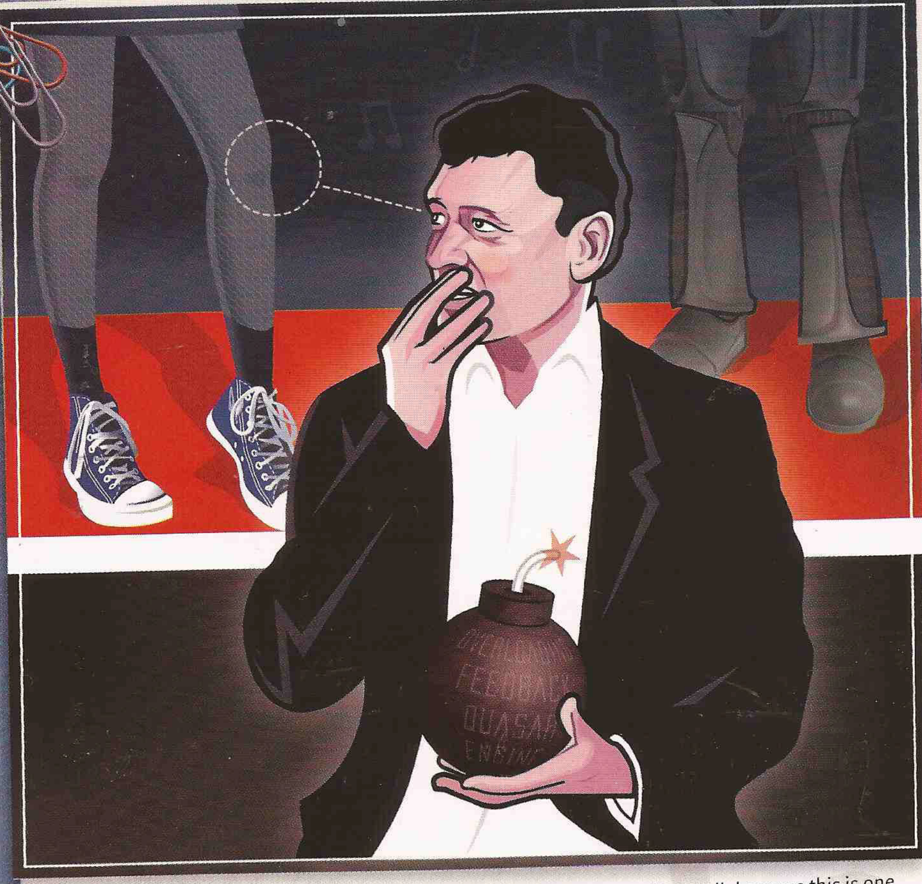


Illustration **BEN MORRIS**

I am, of course, chronically shy. That's been my predicament for so long, I've sort of forgotten it's there, and I think – you may be about to snigger – that I hide it well. But once, quite recently, I was walking to Starbucks with my son Joshua (armytedd of YouTube fame, if you've ever checked him out), and he asked me why I was muttering to myself. Naturally I told him I was inventing a new kind of *Doctor Who* monster that would freeze the blood of a nation, and he was properly impressed, but in truth I was *rehearsing my coffee order!!* I am a man, in his middle years, who has to *rehearse* ordering a cappuccino for fear of... um, well something probably. And there's my son, so confident, clever and funny (it's all in the upbringing, he can't take any credit) while at his age, I could get tongue-tied left alone with a plant of moderate size. I'd cross roads to avoid walking past people who looked a bit confident or were in any danger of Being A Girl. I'd blush if the phone rang. The mere fact that the opposite sex *existed* could cause me to fall over several times a day. (How I longed to be invisible in their presence. How quickly that prayer was answered!) In general, I quivered through my adolescence utterly convinced that the entire world was staring at me, and completely unable to make eye contact with women anywhere above knee-level.

Now I won't lie, it's under control. I've been on the telly, I've talked to whole crowds of people and made them laugh, and even developed a sense of humour and a slightly abrasive manner to hide behind. But if you're smart you'll know that anyone who tries to talk in a string of gags is just worried why anyone is bothering to listen to him, and probably a bit anxious what all those plants of moderate size are thinking. But why am I telling you this? Well, because this is one helluva job for a middle-aged shy fella!

I was on *Newsnight* the other day. No, really, me from Paisley, sitting in a chair, pontificating to Gavin Esler. I just watched it back and I'm really quite convincing, apart from my Realistic Action Man hair, and wandering accent (no, really, what's that supposed to *be* – I don't know where I'm from, and I was there!) and for a brief moment I entertained the idea that I was, once and for all, Getting Away With Shyness.

And then two days later... the *Doctor Who* Prom!! Were you there? It felt like everyone in the whole world was there! Five thousand *Doctor Who* fans!! An orchestra!! Murray Gold's incredible music pounding and spinning the whole room!! Monsters!! Amy and Rory!! And bursting through the floor of the Albert Hall with a bomb to defuse (well, an overloading feedback quasar engine) the Doctor himself!! And oh, that was nearly my favourite bit. I wrote that part, of course: just a little bit of nonsense where the Doctor chooses a child from the audience to help him defuse the overloading feedback quas- look, I'll just say bomb, shall I? And I had this really funny bit (no, shut up, it's a *bit* funny) where he asks the volunteer child to clench the end of a length of wire in his teeth, which he mustn't let go of at any cost! Then the Doctor asks the child his name, and oh the hilarity. And *oh no* said Editorial Policy! Absolutely not, they roared with righteous thunder. Because it's their job to work out what could possibly go wrong – quite right too – and there was a worry that this sketch could lead to 'imitative behaviour'. In other words, what if some child goes home and sticks a wire in his mouth? You see how that could be, like a *bad* thing? Now they were quite right, of course, but there was me raging and storming about my office, getting all alpha male and avoiding the gaze of any moderately sized plants – because that was my whole joke gone. Oh, but then I had my Brilliant Idea. I rewrote it so that it was Psychic Wire. The Doctor would explain that it was *so thin* it was actually imaginary. And he'd hold up this totally imaginary, completely absent, entirely mimed wire to our volunteer child and ask him if he could see it, and of course, with no wire actually being there, the child would say...

...Yes. Both times, at both concerts. With Matt Smith, a bow tie, and an awful lot of fairly realistic hair looming over them, both children completely *believed* they could see the entirely non-existent psychic wire! Oh, the power of the Time Lord. Sorry Editorial Policy, and oops, and there you go. Kids, beware of non-existent mime-wire, and please put it nowhere near your mouths!

But never mind all that, you've guessed where this is going. Five thousand *Doctor Who* fans attending one concert. Five thousand people who – let's be clear – all watch *Doctor Who Confidential*. And me, walking towards the Albert Hall, and realising that it was finally, horribly true – people actually *were* looking at me!! Actual people looking at me while I was in motion. And I looked back at them, as confidently as I could, given that some of those knees were probably girls.

Now, look – I've got an ego (what, you noticed?) and I sort of, kind of, well, decided to *enjoy* it. In fact, more than that – in a moment of newborn-soon-to-be-crushed-and-humiliated-confidence, I decided to *exploit* it. There was a queue, you see, to pick up tickets, and I hadn't got mine yet. But to hell with waiting – *don't they know who I am??* So I strode confidently to the front of the line, and three things happened with terrifying speed. The ticket lady looked at me blankly, the one man in the line who had never seen *Doctor Who Confidential* called "Oi, you – there's a queue, you know!" and everybody else laughed. And of course I fastened my gaze to the pavement, regressed 40-odd years in age, and felt my face swell to four times its normal size in a particularly throbbing shade of red. And as I usually do, in moments of crisis, I let my much more charismatic and confident wife sort the whole thing out. How did I ever get her? I wonder what she looks like above the knee.

Gallifrey Guardian

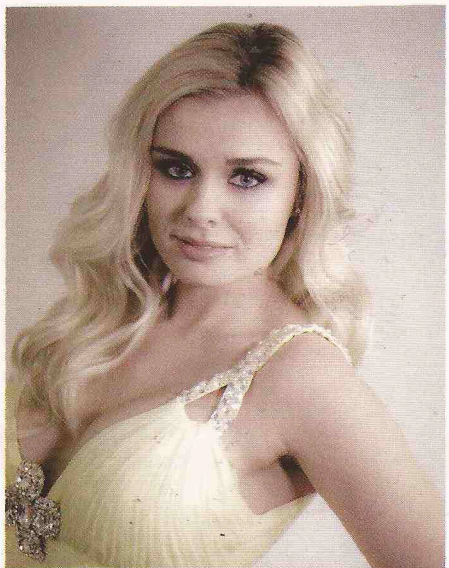
Cast list revealed for Christmas Special...

WITH RECORDING NOW complete on the as yet untitled 2011 *Doctor Who* Christmas Special, the full guest cast for the production can now be revealed. Joining headlining stars **Sir Michael Gambon** and **Katherine Jenkins** are **Laurence Belcher** (Little Dorrit), **Leo Bill** (*Jekyll, Ashes to Ashes, Alice in Wonderland*), **Pooky Quesnel** (EastEnders, *Five Days, Harry Potter and the Order of the Phoenix*), **Micah Balfour** (*The Bill, The Time of Your Life*), **Bailey Pepper** (*Guess with Jess*) and **Danny Horn**.

At the start of filming, Katherine Jenkins said "I'm over the moon to be involved in the *Doctor Who* Christmas Special – I can't quite believe it as it's a part of the family tradition at the Jenkins household. I heard the news that I got the role on my 30th birthday and it was the best birthday present ever!"

Post-production on the episode will continue over the next few months, including the addition of special effects, and music. The date of transmission has yet to be decided, but the Special will air during the holiday season. The episode stars Matt Smith as the Doctor, with Karen Gillan as Amy and Arthur Darvill as Rory. It's written by *Doctor Who*'s head writer and executive producer Steven Moffat, who promises the "most Christmassy Christmas episode ever!" and directed by Toby Haynes, who helmed Moffat's two-part climax to this year's series, *The Pandorica Opens/The Big Bang* to great acclaim.

Production will shortly move on to recording for Series Two of Matt Smith's *Doctor Who*, which will be transmitted at some point next year.



Katherine Jenkins is "over the moon" to be in *Doctor Who*! © Rex

Sarah Jane Adventures: Series Four

Recording of all 12 episodes of the fourth series of the *Doctor Who* spin-off series for CBBC, *The Sarah Jane Adventures*, has now been completed. The series once again stars Elisabeth Sladen as Sarah Jane, Daniel Anthony as Clyde, Anjli Mohindra as Rani, Tommy Knight as Luke, Alexander Armstrong as Mr Smith and John Leeson as the voice of K9.

Producer Brian Minchin tells **DWM**, "The shoot for this epic series-and-a-half ended on Friday 30 July, and even Katy Manning [*who guest-stars in a story by Russell T Davies,* Death of the Doctor, *as the Doctor's former companion, Jo Grant –Ed*] came back to Cardiff, to wave us all farewell. Though the work doesn't stop – our editors, sound department and FX experts are now swinging into action, and whole new images are springing into life, with everything from Rocket X-15, meteor strikes, the Wasteland of the Crimson Heart and a striking new UNIT base taking shape. Even the writers can't relax for long, as they must spend the rest of the year planning the second half of Series Five, for 2011. It never stops!"

Series Four of *The Sarah Jane Adventures* is anticipated to commence transmission in Autumn 2010 on BBC One and CBBC, with the two-part story *The Nightmare Man* by Joseph Lidster. Series Five is planned for broadcast in 2011.

This Issue

DVDs confirmed!

1976 classic *The Seeds of Doom* set for DVD release in October – plus box set details revealed...

Back for more!

Series Two and Three of *Jago and Litefoot* confirmed – plus news of the guest cast...

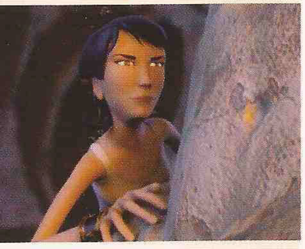
Animated Benny!

Bernice Summerfield comes to life as an animated character in an all-new, free, CGI movie!

Amy's History Hunt

A new game, featuring Karen Gillan as Amy in a series of specially shot video clips, is now available to play on the BBC's *Doctor Who* website. *Amy's History Hunt* challenges you to help Amy unlock the Doctor's safe by gathering clues and solving puzzles. If successful, you'll be rewarded with a special short story written by Paul Cornell. Visit *www.bbc.co.uk/doctorwho* to join Amy and begin the hunt...

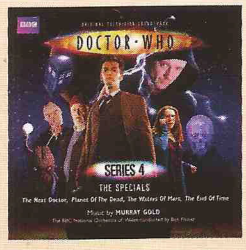
Benny: The Movie!



Bernice Summerfield, one-time companion to the Seventh Doctor in Virgin's *New Adventures* novels, is back in four new audio dramas available to buy soon from Big Finish Productions (see page 11).

To tie-in with these latest releases, a short CGI animated movie has been created – *Bernice Summerfield: Dead and Buried*. The animation leads directly into the events of the first new audio drama, *Resurrecting the Past*, available from September. The movie is free to view and can be seen at *www.bigfinish.com*.

Soundtrack Album


BBC
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SERIES 4
THE SPECIALS
The Next Doctor, Planet Of The Dead, The Waters Of Mars, The End Of Time
Music by MURRAY GOLD

The long-awaited soundtrack album to the Tenth Doctor Specials, featuring music from Murray Gold, will be available from Silva Screen from 20 September, price £11.99. See page 47 for more details.

New DWAs

Issue 180 of *Doctor Who Adventures*, the magazine for younger readers, is available now and contains a free Dalek spinner set. Coming soon is a bumper-sized issue 181 (price £2.99) containing a massive stationary set and a 'cool gadget' guide; issue 182 has a sticker pack and instructions on how to make a Pandorica; and issue 183 has a free Dalek magnet. The mag is available from newsagents price £2.20.

The Seeds of Doom: unleashed on DVD in October!

IN A LATE ADDITION to the 2010 schedule, DVD producer 2|entertain has brought forward the release of *The Seeds of Doom*, which will be on sale from 25 October. This six-part adventure was first broadcast in 1976 and starred Tom Baker as the Fourth Doctor with Elisabeth Sladen as Sarah Jane Smith. *The Seeds of Doom* is a highly-regarded story, produced by Philip Hinchcliffe and script-edited by Robert Holmes. Last issue, the story topped **DWM**'s poll as the serial most wanted on DVD of those yet to be released. Written by Robert Banks Stewart and directed by Douglas Camfield, the story finds the Doctor and Sarah battling against botanist Harrison Chase, who lets loose a carnivorous alien plant known as a Krynoid.

The Seeds of Doom is a single disc release and will retail at an RRP of £19.99. The extra features and details of the accompanying commentary have yet to be officially announced.

2|entertain has also now confirmed to **DWM** that the seven-disc *Revisitations* boxset will be released on 4 October with an RRP of £39.99. The box set presents revised versions of the previously-released stories, *The Talons of Weng-Chiang*, *The Caves of Androzani* and the Paul McGann TV Movie, including a wealth of new supporting features.

The box set of Matt Smith's first season as the Doctor is set for a UK release on 8 November this year. In addition to the 13 episodes themselves, the set boasts some exclusive special features. These include specially-produced additional scenes written by Steven Moffat and performed by Matt Smith and Karen Gillan. The scenes tell the story of what happens in the TARDIS between the episodes answering such questions as why was Amy floating in Space above *Starship UK*, and what happened after 'that' kiss between the Doctor and Amy in *Flesh and Stone*? Also included are commentaries on Episodes 1, 3, 4, 6, 9 and 13, outtakes, a video diary, *Doctor Who Confidential* episodes, BBC trails and promos, plus the previously-released *Monster Files*.

Kyrnoids on DVD – because you demanded it!

The box set will be available in both DVD (£69.99) and Blu-ray (£79.99) formats, including a specially limited edition steel book version. The UK release of the box set is immediately followed by the North America release on 9 November.

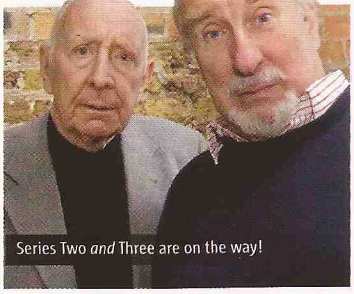
Jago and Litefoot are back on the case!

BIG FINISH PRODUCTIONS has revealed details of the eagerly awaited second season of *Jago and Litefoot*. The audio spin-off from *Doctor Who* reunites Christopher Benjamin as theatrical impresario Henry Gordon Jago and Trevor Baxter as pathologist Professor Litefoot, who first appeared together in the classic 1977 TV story *The Talons of Weng-Chiang*. The next box set will be released in January 2011 and features four brand new adventures, in which the duo investigate more infernal incidents in foggy Victorian London. The ensemble also includes Conrad Asquith as Sergeant Quick and Lisa Bowerman as Ellie, while David Collings (*Revenge of the Cybermen*, *The Robots of Death*, *Mawdryn Undead*) joins the cast as Gabriel Sanders.

The series begins with *Litefoot and Sanders* written by Justin Richards, in which Professor Litefoot teams with new sleuthing partner Gabriel Sanders, as they pursue the perpetrator of a number of sinister murders.

"Yes, Jago and Litefoot have gone their separate ways!" announces producer David Richardson. "And Jago isn't happy about this at all...

"When we came to cast the third part of this friendship triangle, we considered a number of great character actors. We set our heart on David Collings – and we were thrilled when he said yes."


Series Two *and* Three are on the way!

The second story is *The Necropolis Express* by Mark Morris, which centres on strange events in a remote graveyard. Renowned actor Vernon Dobtcheff, whose credits include *The War Games*, *Blake's 7: Shadow* and the James Bond movie *The Spy Who Loved Me*, guest stars as Reuben Mord.

Next up is *The Theatre of Dreams* by Jonathan Morris, a surreal tale in which Jago secures a new act for the Palace Theatre – but it's one that could prove fatal to the audience... The series concludes with *The Ruthven Inheritance* by Andy Lane, in which the excavated bones of the aristocratic Ruthven family reveal a terrible secret. Simon Williams (Group Captain Gilmore in *Remembrance of the Daleks*) plays Lord Ruthven.

"And it doesn't end there," continues the producer. "A third season has already been commissioned – and it will be a rather interesting change of style..."

Latest from BBC Audio

AN UNABRIDGED READING of the new hardback novel, *The Coming of the Terraphiles*, by the award-winning Michael Moorcock, is due to be released by BBC Audio. The story concerns Captain Cornelius and his search for the only being who can help him – the Doctor. The talking book will be available from 28 October and coincides with the publication of the novel in hardback. A reader has yet to be announced.

Paul Magrs is the reader of his own novel, *The Diary of a Dr Who Addict*, which will be released on CD on 2 September. The story is set in the early 1980s and tells the story of a young boy's love of *Doctor Who* and the part it plays in his awkward journey from childhood to adolescence.

The names of further cast members of the forthcoming *Demon Quest* series of audio dramas have now been revealed. Joining Fourth Doctor, Tom Baker in *A Shard of Ice* are Samuel West and Carole Boyd, while Mark Meadows guest-stars in *The Demon of Paris*. Appearing in *Starfall* are Lorelei King, Laurel Lefkow, Trevor White and John Chancer. Although Richard Coyle and Stephen Pacey were both previously announced, unfortunately both actors are now unable to take part in the series. See page 48 for **DWM**'s preview of *Demon Quest*.

DIMENSIONS

12, 13 & 14 NOVEMBER 2010

HOLIDAY INN NEWCASTLE

Seaton Burn - Newcastle Upon Tyne - NE13 6BP

Guests:

Sylvester McCoy

Colin Baker - Nicola Bryant

Paul McGann - Mary Tamm - Jennie Linden

Daphne Ashbrook - Yee Jee Tso - Paul Darrow and More...

More Information @ www.tenthplanetevents.co.uk / 01438 718137

BEYOND THE TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

Bubbly Karen Gillan! © Geoffrey Swaine/Rex

Champagne Karen

Karen Gillan attended the West Sussex Veuve Clicquot Gold Cup Final on 18 July and was a Radio 4 *Woman's Hour* guest on 21. She features in many sketches of Season Two of *The Kevin Bishop Show* now on DVD.

Sherlock Success

Episode One of BBC One's **Steven Moffat**/**Mark Gatiss** production *Sherlock* on 25 July received a BARB rating of 9.23 million and an appreciation index score of 87, so a swift series recommission seems likely. Episode 2 was directed by **Euros Lyn**. Steven appeared on BBC Two's *Newsnight* on 23 July and wrote *Radio Times* article *The Fabulous Baker Boys* to promote *Sherlock*. Mark, who contributed to Radio 3's *The Film Programme* on 23 July, will present a BBC series on horror and reunite with his *League of Gentlemen* colleagues for a spooky Radio 4 documentary.

Drug Lord

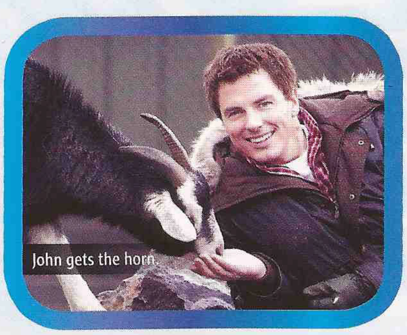
Christopher Eccleston plays drug lord Joseph Bede in BBC Two six-part noir thriller *The Shadow Line* opposite Chiwetel Ejiofor, Sir Antony Sher, Stephen Rea, **Lesley Sharp** and **Sean Gilder**. Shooting commenced on the Isle of Man in July and continues in London with broadcast in 2011.

Monaco Donna

Catherine Tate co-stars as Alicia in heist movie *Monte Carlo*, lately filming in Monaco, Budapest and Paris for release in February. She takes part in a Kirsty MacColl memorial concert at the O2 Shepherds Bush Empire on 10 October and will be part of Sky1's Christmas autobiographical comic shorts season *Little Crackers*. **Bernard Cribbins**, who was a guest on Radio 2's *Weekend Wogan* on 10 July, was at the press night of *The Railway Children* on 13 July, having ceremonially handed over his Mr Perks station porter hat to Marshall Lancaster for the new production at Waterloo Station running until September. Bernard played Grandad in Radio 4's *Writing on Wigan Pier* on 31 July.

Barrowman Bare Essentials

John Barrowman hosts two performances of *West End Bares: Strip Britannia!* at London's Café de Paris in aid of The Make a Difference Trust on 5 September and headlines BBC's *Proms in the Park* at Salford's Buile Hill Park on 11 September. His third BBC One series of *Animals at Work* commenced 22 July continuing until 7 October, while *Tonight's the Night* completes on 28 August.


John gets the horn.

GCSE Russell

From September **Russell T Davies** and **Ruth Jones** are among 50 Welsh luminaries to be analysed by pupils taking Welsh examining board OCR Cymru's English GCSE curriculum. **Phil Collinson** made various July media appearances announcing plans for *Coronation Street*'s December 50th birthday during which a viaduct tram crash will play across a week.

Humanising San Diego

Toby Whithouse, **Russell Tovey**, **Lenora Crichlow** and **Sinead Keenan** attended the July San Diego Comic-Con promoting *Being Human*. Whithouse was also at the BBC's inaugural Television Writer's Festival at Leeds College of Music. **Paul Cornell** is now exclusively contracted to DC Comics, with one exception being *Soldier Zero* for Boom Studios in October.

Highlander Who

The ceremonial Chieftain at the Cowal Highland Gathering, Scotland's largest highland games at Dunoon Stadium, Argyll from 26 to 28 August (01369 703 206) will be... **Sylvester McCoy**. Rumours abound McCoy could be cast as Bilbo Baggins in the forthcoming movie of *The Hobbit*.

Highlander Scare

Frazer Hines has revealed that 11 years ago he was diagnosed with bowel cancer, but has now been given the all clear. He, says, "a big thank you to all my friends and fans alike for their good wishes after my long battle with cancer, I hope the article in *The People* will bring hope to those who are going through what I did, and reiterate that the word 'Chemotherapy' need not always mean hair/weight/energy loss. It's pumped into our bodies to fight the bad guys lurking inside so treat it as a friend not a foe."

Eve of New Projects

Ahead of *Torchwood* Series Four, **Eve Myles** will appear in a BBC Wales remake of *The Fabulous Baker Boys* and shoot a feature film in Bulgaria. Former *Avenue Q* cast member **Naoko Mori** recently attended the London's production's fourth anniversary celebration.

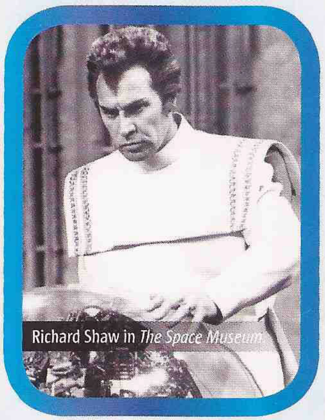
Doctor Who Do You Think?

BBC One's current *Who Do You Think You?* series includes **Alexander Armstrong**, **Dervla Kerwan** and **Hugh Quarshie**. Armstrong presented Radio 4's *Dick Barton – a Very Special Agent* on 15 July and has recorded a third series of BBC One's *Pointless*.

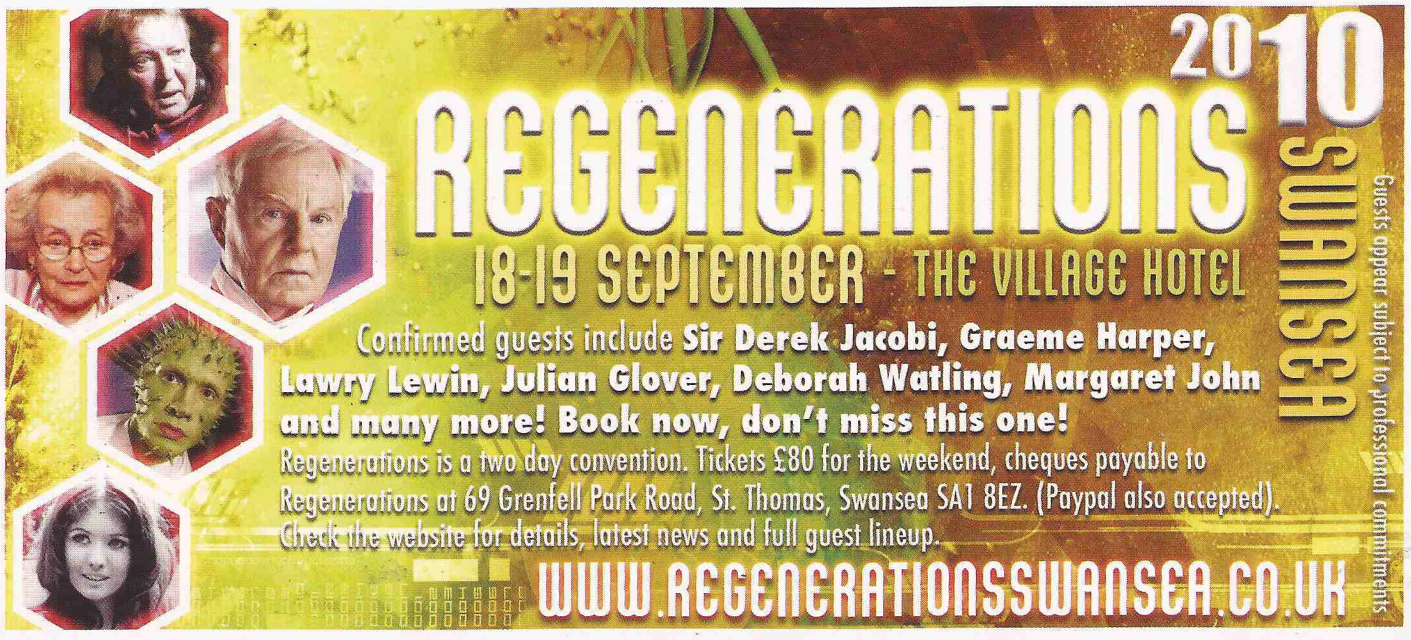
Quickies

Noel Clarke was listed 81st in the 2010 *MediaGuardian 100* (up from 83). **James Corden** presents a second series of Sky1's *A League of Their Own* in September. The music of **Tristram Cary** featured on Radio 3's *Late Junction* on 14 July.

Obituary


Richard Shaw in *The Space Museum*

Richard Shaw, who played Lobos in *The Space Museum*, Cross in *Frontier in Space* and Lakh in *Underworld*, died on 9 April, aged 90. **Derek Pollitt**, who was Driver Evans in *The Web of Fear*, Private Wright in *Doctor Who and the Silurians* and Professor Caldera in the non-completed *Shada*, died on 11 July, aged 83.



2010

REGENERATIONS

SWANSEA

18-19 SEPTEMBER - THE VILLAGE HOTEL

Confirmed guests include **Sir Derek Jacobi, Graeme Harper, Lawry Lewin, Julian Glover, Deborah Watling, Margaret John and many more! Book now, don't miss this one!**

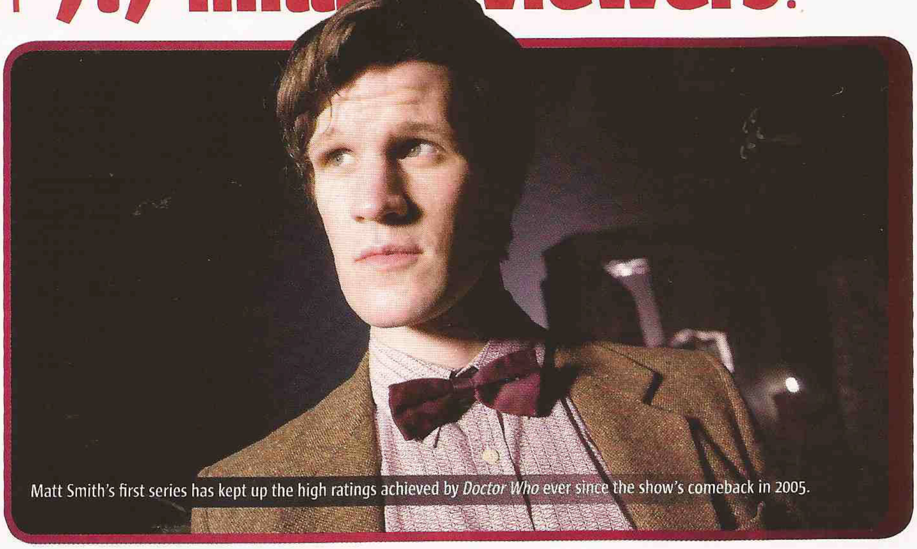
Regenerations is a two day convention. Tickets £80 for the weekend, cheques payable to Regenerations at 69 Grenfell Park Road, St. Thomas, Swansea SA1 8EZ. (Paypal also accepted). Check the website for details, latest news and full guest lineup.

WWW.REGENERATIONSSWANSEA.CO.UK

Guests appear subject to professional commitments

Tom Spilsbury reports on how the most recent series of *Doctor Who* has been faring in the TV ratings war...

Matt Smith's début series is a hit with an average of 7.7 million viewers!



Matt Smith's first series has kept up the high ratings achieved by *Doctor Who* ever since the show's comeback in 2005.

IF YOU'VE READ CERTAIN 'NEWSPAPER' stories over the last couple of months, you might think that *Doctor Who*'s recent ratings have been disastrously low, and cancellation is just around the corner. Fortunately, **DWM** is here to provide a bit of context.

Since *Doctor Who* returned to television in 2005, its viewing figures have actually stayed pretty constant. Yes, the ratings tend to be higher at the start of the season, and drop as the summer evenings get lighter and people stay out in the sunshine longer – but that's true of all television programmes, particularly those broadcast at the weekend. To give a very brief overview, the average ratings for the initial transmissions of the 13 episodes in each of the past five series of *Doctor Who* have been as follows: **7.9 million** (2005), **7.7 million** (2006), **7.5 million** (2007), **8.0 million** (2008) and **7.7 million** (2010). You're unlikely to find a more steady set of figures elsewhere in television, so that little collection of stats alone should be enough to reassure even the biggest pessimists.

But let's dig a little deeper, shall we? Those 'first transmission' figures only tell part of the story. Every series since 2005 has had further millions watching BBC Three repeats, and – since 2008 – iPlayer, who aren't included in the above averages. In 2008, each episode received half a million iPlayer 'hits', but in 2010 *Doctor Who*'s has more than doubled that average. With 2.18 million hits, *The Eleventh Hour* holds the all time record for any BBC programme (it was, mind you, available for a full 14 weeks in total). As you can see from the checklist below, each of Matt Smith's episodes has a much higher total audience once we account for the viewers who watched after the initial transmission.

If we turn our attention to the final two-parter of the season, both episodes performed extremely well in the context of the week's programmes. On Saturday 19 June *The Pandorica Opens* had a total BARB rating of **7.58 million** viewers (**6.94 million** on BBC One, **0.64 million** on BBC HD), making it the tenth-most-watched programme of the week. As usual *Doctor Who* beat its ITV1 competition – in this case *ITV News* (2.93 million) and the build-up to the World Cup encounter between Cameroon and Denmark, which had around 3 million viewers during the period it clashed with *Doctor Who*, rising to over 5 million when the match actually started.

Doctor Who was the most watched programme of the day on any channel, and across the whole week it was only beaten by one *EastEnders* episode, four *Coronation Street* instalments, and four World Cup matches. The top-rated broadcast of the week, unsurprisingly, was England's drab 0-0 draw with Algeria, which averaged over 14 million viewers. Brazil's victory over the Ivory Coast was the next biggest draw with an average of 8.4 million viewers during the match, while France v Mexico and Italy v Paraguay were the other most popular World Cup encounters during the week.

The World Cup continued to dominate the television schedules the following week. England's failure to top their World Cup group meant that the team did *not* play a second round match on the Saturday night directly after *The Big Bang* – a shame, as such a scenario would certainly have given an extra boost to the *Doctor Who* finale's rating. As it was, however, *The Big Bang* rated with **6.70 million** viewers (**6.12 million** on BBC One and **0.58 million** on BBC HD), making *Doctor Who* the top-rated programme of the night. ITV1 fought back with *Totally You've Been Framed*, which had 2.27 million against *Doctor Who*, and the World Cup match between USA and Ghana, which averaged approximately 5.9 million (although the pre-match build-up bubbled around the 2 million mark during the period it clashed with *Doctor Who*).

Once again *Doctor Who* was the week's tenth-most-watched programme, with the same mixture of soaps and football taking the nine positions above. One episode of *Coronation Street* was the sole ITV1 entry in the Top Ten, while BBC One had two episodes of *EastEnders* and six World Cup entries in the list. The week's most watched programme was, predictably, Sunday's afternoon match between England and Germany, with an average of 17.5 million viewers witnessing Rooney and co crash out of the tournament. (This would prove to be *almost* the highest audience figure of the whole 2010 World Cup – an estimated 18 million would watch the Final between Holland and Spain two weeks later.)

Despite a slightly lower initial figure for *The Big Bang* – which was still excellent in the wider context of the week's ratings, of course – the episode received a much higher repeat rating than usual, meaning that the total audience for *The Pandorica Opens* and *The Big Bang* ended up being near identical for both episodes.

So, Matt Smith's first series has finished with an average viewing figure almost identical to David Tennant's first series, with every episode hitting the Top 20, and – as has been the case consistently since 2005 – every episode seen by at least 6 million viewers on its first transmission. (Remember, this is despite many hundreds of thousands of viewers now choosing to watch via iPlayer, so in real terms, there seem to be more *Doctor Who* viewers than in 2006.)

The moral of the story? Don't believe the scaremongers! In ratings terms, *Doctor Who* is healthier than ever. Next stop – Christmas!

Doctor Who 2010 series: Final ratings checklist

	Episode	Transmitted	Rating (Pos)	Share	(BBC One/HD)	BBC Three rpts	iPlayer	Total
1	The Eleventh Hour	3 Apr, 18:20	10.08m (3rd)	42%	(9.59m/0.49m)	0.74m/0.57m	2.18m	13.57m
2	The Beast Below	10 Apr, 18:20	8.42m (10th)	39%	(7.93m/0.49m)	0.82m/0.53m	1.64m	11.41m
3	Victory of the Daleks	17 Apr, 18:30	7.82m (11th)	37%	(7.82m/NA*)	0.62m/0.39m	1.47m	10.68m
4	The Time of Angels	24 Apr, 18:25	8.59m (8th)	41%	(8.13m/0.46m)	0.60m/0.34m	1.53m	11.06m
5	Flesh and Stone	1 May, 18:25	8.50m (11th)	38%	(8.02m/0.48m)	0.67m/0.28m	1.41m	10.86m
6	The Vampires of Venice	8 May, 18:00	7.68m (12th)	35%	(7.28m/0.40m)	0.64m/0.30m	1.34m	9.96m
7	Amy's Choice	15 May, 18:25	7.55m (13th)	37%	(7.06m/0.49m)	0.63m/0.28m	1.53m	9.99m
8	The Hungry Earth	22 May, 18:15	6.49m (19th)	40%	(6.01m/0.48m)	0.59m/0.39m	1.23m	8.70m
9	Cold Blood	29 May, 19:00	7.49m (9th)	32%	(7.04m/0.45m)	0.33m/0.37m	1.15m	9.34m
10	Vincent and the Doctor	5 Jun, 18:40	6.76m (17th)	36%	(6.29m/0.47m)	0.54m/0.40m	1.18m	8.88m
11	The Lodger	12 Jun, 18:45	6.44m (20th)	31%	(5.98m/0.46m)	0.47m/0.28m	1.73m	8.92m
12	The Pandorica Opens	19 Jun, 18:40	7.58m (10th)	37%	(6.94m/0.64m)	0.52m	1.44m	9.54m
13	The Big Bang	26 Jun, 18:05	6.70m (10th)	37%	(6.12m/0.58m)	0.72m/0.68m	1.41m	9.51m

* *Victory of the Daleks* was not simulcast on BBC HD. However, the later HD screening had 0.38 million viewers.

The BBC Three repeats were shown on the Sunday and Friday following original transmission, except for *Cold Blood*, where the first repeat was on the Monday, and *The Pandorica Opens*, which had no Friday repeat. Figures: BARB

THE TIME-SPACE VISUALISER

Your handy guide to the upcoming *Doctor Who* DVDs, CDs and magazines available soon...

AUGUST

TUESDAY 31

Audio Drama CD *The Whispering Forest* by Stephen Cole [Fifth Doctor, Tegan and Nyssa] Big Finish £14.99

Audio Drama CD *Nevermore* by Alan Barnes [Eighth Doctor] Big Finish £10.99 See page 11

Audio Drama CD *The Companion Chronicles: Echoes of Grey* by John Dorney [Second Doctor, Jamie and Zoe] Big Finish £8.99

SEPTEMBER

TUESDAY 2

Audio Drama CD *Demon Quest 1: The Relics of Time* by Paul Magrs [Fourth Doctor, Mike Yates and Mrs Wibbsey] BBC Audio £9.99

Talking Book CD *The Diary of a Dr Who Addict* by Paul Magrs. Read by Paul Magrs. BBC Audio £12.99

MONDAY 6

DVD/Blu-ray *Vincent and the Doctor* by Richard Curtis, *The Lodger* by Gareth Roberts and *The Pandorica Opens/The Big Bang* by Steven Moffat [Eleventh Doctor, Amy and Rory] 2|entertain £15.99/£19.99

BBC DVD
DOCTOR WHO
SERIES 5: VOLUME 4
PG

MONDAY 13

DVD *Time and the Rani* by Pip and Jane Baker [Seventh Doctor and Mel] 2|entertain £19.99 See right

THURSDAY 23

DWM 426 Panini £4.20

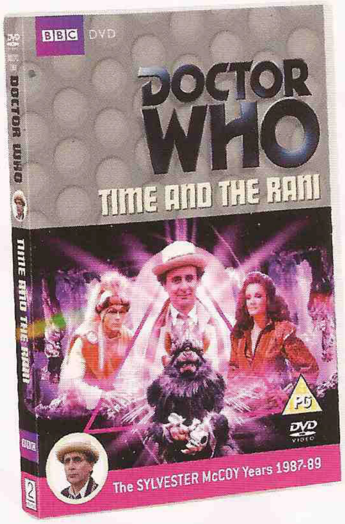
THURSDAY 30

Audio Drama CD *The Cradle of the Snake* by Marc Platt [Fifth Doctor, Tegan, Turlough] Big Finish £14.99

Audio Drama CD *The Book of Kells* by Barnaby Edwards [Eighth Doctor] Big Finish £10.99

Audio Drama CD *The Companion Chronicles: Find and Replace* by Paul Magrs [Jo Grant and Iris Wildthyme] Big Finish £8.99

Audio Drama CD *Project: Destiny* by Cavan Scott and Mark Wright [Seventh Doctor] Big Finish £14.99



Pretty in Pink! The Rani meets the Doctor and Mel on DVD soon!

Time and the Rani

IT RARELY FINISHES HIGH IN polls – **DWM**'s *Mighty 200* survey of 2009 being no exception – but don't let that fool you into thinking there's nothing of merit in the Seventh Doctor's début. "I've always thought *Time and the Rani* was a lovely soufflé of a story," says comedy writer Nev Fountain, who has contributed to the main documentary feature on this release. "There's fun, energy and enthusiasm in there, and a distinct impression of a lot of people trying very hard to get it right. The direction, effects and costumes are terrific, Sylvester makes a very engaging début, and it's such a fun and fresh use of the regeneration concept – using a confused, recently regenerated Doctor as an unwitting dupe. There are criticisms of its light hearted style, but it is quite properly aimed at children. *The Eleventh Hour* does much the same thing; stripping down the mythology to an oddly-behaved man in a box. Both stories are extremely child-friendly, and that's the audience you have to have."

Documentary producer Ed Stradling has a different perspective: "I am not a particular enthusiast of the Sylvester McCoy era," he reveals, "and since *Time and the Rani* is one of those serials which even die-hard McCoy fans tend to look down their nose at, you might think me an odd choice to produce this one. But as I was editing the *Trials and Tribulations* documentary on the *Trial of a Time Lord* DVD set a couple of years ago, I pieced together what almost certainly *actually* happened, behind the scenes, and why: looking at Bill Baggs' excellent interview with [producer] John Nathan-Turner, our own interview with BBC1 controller Jonathan Powell, and some material that Stephen James Walker had sent me about the BBC's consultation at the time with [*Doctor Who*'s *de facto* creator] Sydney Newman, a little web of cause and effect began to weave itself when I realised that the Newman documents were dated just a few weeks before Colin Baker was let go. Suddenly, it all became clear: *Doctor Who* only once managed to get to the top of the in-trays of senior BBC executives, and that was in the Autumn of 1986. That's why the documentary is called *The Last Chance Saloon*. As for the humorous tone, that was the reason I asked Nev on board."

"I think I was asked because Ed wanted the tone to be lighter," Fountain agrees, "to reflect the way the show was going. The whole behind-the-scenes saga of *The Trial of a Time Lord* had been draining, and there was a distinct impression that no matter what they tried to do, the BBC was happy to dematerialise *Doctor Who* bit by bit. Ed did a lot of the spadework for me, so my job was to jolly the narrative along – to take John Nathan-Turner's catchphrase 'I have been persuaded to stay', and try to put a smile on its weary face. But I think it was easier for me to be jolly, because a lot of the unpleasantness was over – that was all part of the *Trial* story, nothing to do with *Time and the Rani*."

An unprecedented inclusion is the use of screen tests of three actors for the role of the Doctor – including not just Sylvester McCoy, but candidates David Fielder and Dermot Crowley, too. "Some doubt had been cast as to whether their inclusion was appropriate," Stradling admits, "but [commissioning editor] Daniel Hall agreed that we should include snippets if possible."

"There's a giddy silliness about the whole behind-the-scenes saga," Fountain concludes. "A man in a mad costume is attacked in full view of everyone. When he's still recovering, the adversary who attacked him slyly persuades him to carry on working on a damaged project that feels familiar... but now he can barely comprehend why he's doing it or what's it for. What were Pip and Jane Baker thinking of? Where do they get their ideas from..?"

DAVID DARLINGTON

DVD 2|ENTERTAIN

RELEASED 13 September 2010
PRICE £19.99 RRP
FEATURING The Seventh Doctor (Sylvester McCoy) and Mel (Bonnie Langford)
WRITERS Pip and Jane Baker
FIRST BROADCAST 7-28 September 1987

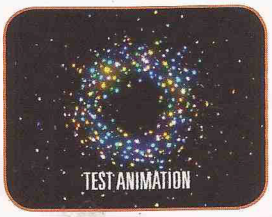
WHAT'S IT ABOUT?

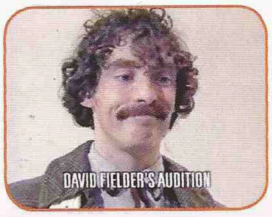
The TARDIS crash lands on the planet Lakertya, dragged down by the Rani. Can the confused, newly regenerated Seventh Doctor stop the Rani's scheme before it affects the whole of creation...?

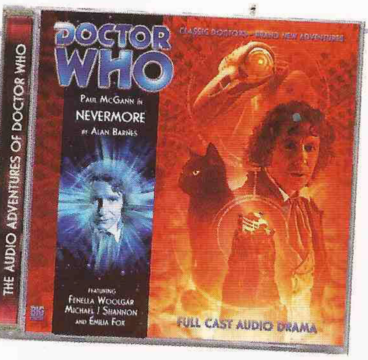
EXTRA FEATURES

- Commentary with Sylvester McCoy, Bonnie Langford and Pip and Jane Baker
- *The Last Chance Saloon* – feature on the battle to continue making *Doctor Who* in the 1980s.
- 7D FX – feature on the story's SFX
- *Helter Skelter; Hot Gossip; Lakertya* – three short features on aspects of the story
- *Blue Peter* excerpt introducing new Doctor Sylvester McCoy
- *Breakfast Time* excerpt
- Photo Gallery
- Subtitles and Subtitle Production Notes
- PDF *Radio Times* listings
- Easter Egg

BUY IT BECAUSE: You'll see not only what happened to *Doctor Who* in 1987 – and *how* it happened – but also how the series might have turned out...


TEST ANIMATION


DAVID FIELDER'S AUDITION



AUDIO ADVENTURE BIG FINISH

RELEASED 31 August 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Eighth Doctor (Paul McGann) and Tamsin Drew (Niky Wardley)
ALSO STARRING Michael J Shannon, Emilia Fox, Fenella Woolgar
WRITTEN BY Alan Barnes

WHAT'S IT ABOUT?
The TARDIS lands on irradiated world Nevermore, whose sole inhabitant is the war criminal Morella Wendigo. But the Doctor and his new companion aren't Morella's only visitors. The arrival of an assassin is expected. An assassin with claws...

HOW DO I BUY IT? Send a cheque, payable to Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF. Alternatively, phone the credit card hotline on 01628 824102 or email sales@bigfinish.com or visit *www.bigfinish.com*

Nevermore

IF YOU HAVEN'T HEARD *Situation Vacant* yet, in which the Doctor 'auditions' four candidates to be his new companion, look away now. And then go and download it and have a listen, cos it's really good. Done? Fantastic.

So... [*Spoiler space, just in case you're still naughtily reading ahead!*] Tamsin Drew (*aka* Juliet Walsh) is the Doctor's new companion! She'll be accompanying him for the next eight months, as the Eighth Doctor's audio adventures builds towards an incredible finale, and the first of her TARDIS travels is *Nevermore*.

"*Nevermore* is brilliant," enthuses the story's director, Barnaby Edwards. "It's set on a completely mad planet, created and designed by someone who's obsessed with Edgar Allan Poe. And it has black cats in it."

It's a bit of a change of pace for Tamsin, who's from modern-day Earth. "We started out, in *Situation Vacant*, with a contemporary Earth setting," agrees Barney, "and then we thrust Tamsin straight into space in this story, and we're giving her a historical story next, with *The Book of Kells*. It's a cracking, mad adventure for her."

So how does Tamsin's relationship with the Doctor kick off in this story? "She sort of takes things upon herself – a little bit like Juliet would, I suppose," considers actress Niky Wardley. "She sees this cat, and she's quite annoyingly in pursuit of this cat, even though the Doctor has said 'Forget about the cat'. She's like, 'NO!' So I think there's an element of her still that isn't properly listening. She's a little bit of a loose cannon in that way; if something catches her eye, she'll be off there. But she's really finding her feet, even this is a totally different world for her."

Has the Doctor made the right decision by taking Tamsin on board the TARDIS? "Yeah!" shouts Niky, without missing a beat. "Definitely! I think she will thaw over time. She's got a really good heart, and strong morals, which I think is really great. He definitely needs that in an assistant. I quite like their relationship. She's definitely better than the other three!"

"We've got one of our classiest casts for *Nevermore*," points out an excited Barney. "Emilia Fox, Fenella Woolgar, Michael J Shannon – I wanted proper American accents, and they've either been brought up in America, or born in America, so they've all got pitch-perfect East Coast accents."

This season of parallel audio plays is the last for the Eighth Doctor, who will be returning to the main range come 2011. Would Niky like to stick around for that? "God, yeah, I'd *love* to stay playing Tamsin," she grins. "I think it'd be great if she stays with the Doctor for a long time..." **DAN BERRY**

BUY IT BECAUSE: It's Tamsin's first trip in the TARDIS – and a brand new start for the Eighth Doctor.

Bernice Summerfield Series 11

IT'S ALL CHANGE FOR BERNICE Summerfield – archaeologist, time-traveller, old friend of the Doctor, and occasional drunk – as she returns to audio for the eleventh run of her *Doctor Who* spin-off series.

Things are different right from the very beginning: the new season begins with the first ever *Bernice Summerfield* two-parter (Eddie Robson's *Resurrecting the Past* and *Escaping the Future*), which brings to a close some ongoing storylines from previous seasons.

"It's wrapping up the Braxiatel storyline," says actor Lisa Bowerman. "There was a particular episode a while ago where Bernice's husband, Jason, got killed. It was obvious Braxiatel was behind it, and a lot of the reasons behind that weren't wrapped up. So that comes to a very, very decisive conclusion."

Wrapping up those stories requires the return of some familiar faces. "We've got Adrian coming back, and Bev," Lisa reveals. "And Doggles, as well! All of the regulars are back, which is quite nice."

After that, the rest of the season forms a fresh start for Benny, whose adventures will be heading down an exciting new path. "There's an event at the end of the second episode which basically puts a full stop to the events of the last eight or so seasons, possibly even further back," explains one of this season's writers, Richard Dinnick. For the remainder of the season, "part of the brief is to take Benny back to basics. It was decided that she should be using her skills as an archaeologist – we've got her doing the geophys, in good *Time Team* tradition!"

bernice summerfield
RESURRECTING THE PAST
STARRING LISA BOWERMAN

"She goes back to her roots," agrees Lisa. "We'd lost touch with the fact that she's an archaeologist, so the final two episodes get back to that, really."

This new beginning comes in the third story, October's *Year Zero*, by Jonathan Clements, and continues in the season finale in November, *Dead Man's Switch*, written by John Dorney and the aforementioned Richard Dinnick,.

"These ones are about the nature of time and history," explains Lisa. "They're kind of surreal. You don't know where Benny is, and neither does she! There's a certain amount of back-referencing in the last two stories – there's reference to Peter, her son, and she has the diary entries every so often, which have a little bit of backstory along with them – but I'd say they stand alone."

"It's just Benny, going solo," Richard adds. "She's alone, and finding out where she is."

But if Benny's surrounded by friends in the first two episodes, and alone in the others, might the definitive end to the Braxiatel story involve some significant losses? "I couldn't possibly comment," says Lisa, mischievously.

"All will be revealed over the next few months..." **DAN BERRY**

BUY IT BECAUSE: It's essential listening for Benny aficionados, and the perfect starting point for newcomers.

AUDIO ADVENTURES BIG FINISH

RELEASED 31 September – 30 December 2010
PRICE Each: £8.99 (download), £10.99 (CD), £11.50 (CD overseas including p&p)
FEATURING Bernice (Lisa Bowerman)
WRITTEN BY Eddie Robson, Jonathan Clements, John Dorney and Richard Dinnick

WHAT'S IT ABOUT?
The Doctor's former companion, twenty-seventh-century archaeologist Professor Bernice Summerfield, returns in a brand new series of four full-cast audio dramas!

HOW DO I BUY IT? See box above.

Audio Drama CD *Bernice Summerfield – Resurrecting the Past* by Eddie Robson [Benny] Big Finish £10.99 See page 11

ALSO THIS MONTH

Audio Drama CD *Hornets' Nest – The Complete Series* [Fourth Doctor and Mike Yates] 5 CD box set. Written by Paul Magrs. Read by Tom Baker, Richard Franklin and cast. BBC Audio, £60.00

OCTOBER

MONDAY 4

DVD *Revisitations* box set [Fourth, Fifth and Eighth Doctors] [Contains *The Talons of Weng-Chiang*, *The Caves of Androzani*, the 1996 TV Movie] 2|entertain £39.99

THURSDAY 7

Audio Drama CD *Demon Quest 2: The Demon of Paris* by Paul Magrs [Fourth Doctor, Mike Yates and Mrs Wibbsey] BBC Audio £9.99

THURSDAY 21

DWM 427 Panini £4.20

MONDAY 25

DVD *The Seeds of Doom* by Robert Banks Stewart [Fourth Doctor and Sarah Jane] 2|entertain £19.99

THURSDAY 28

Talking Book CD *The Coming of the Terraphiles* by Michael Moorcock. Reader TBA. BBC Audio £TBC

SUNDAY 31

Audio Drama CD *A Death in the Family* by Steven Hall [Seventh Doctor] Big Finish £14.99

Audio Drama CD *Deimos* by Jonathan Morris [Eighth Doctor] Big Finish £10.99

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
THE INVASION OF E-SPACE
THE COMPANION CHRONICLES

Audio Drama CD *The Companion Chronicles: The Invasion of E-Space* by Andrew Smith [Romana 2] Big Finish £8.99

Audio Drama CD *Bernice Summerfield – Escaping the Future* by Eddie Robson Big Finish £10.99

NOVEMBER

THURSDAY 4

Audio Drama CD *Demon Quest 3: Shard of Ice* by Paul Magrs [Fourth Doctor, Mike Yates and Mrs Wibbsey] BBC Audio £9.99

MONDAY 8

DVD/Blu-ray *The Complete Fifth Series* [Eleventh Doctor, Amy and Rory] 2|entertain £69.99/£79.99

THURSDAY 18

DWM 428 Panini £4.20

TUESDAY 30

Audio Drama CD *Lurkers at Sunlight's Edge* by Marty Ross [Seventh Doctor] Big Finish £14.99

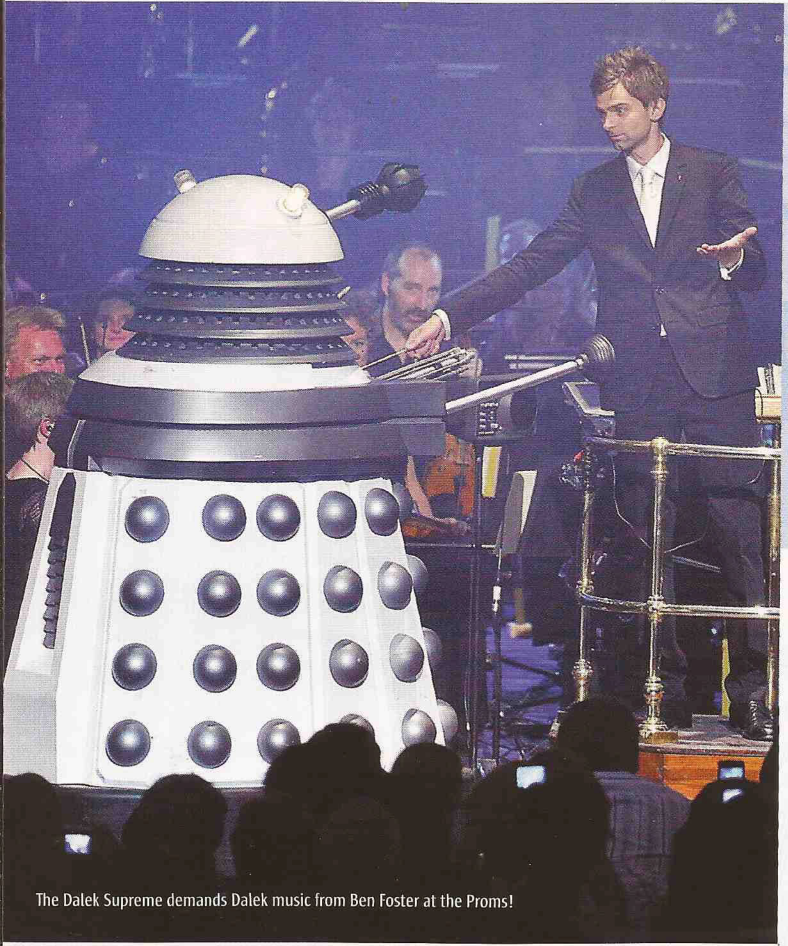
All release dates are subject to change, and all prices are RRP.

GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com

WIN!
DOCTOR WHO
INSIDE!
A HITCH IN TIME!



The Dalek Supreme demands Dalek music from Ben Foster at the Proms!

Letter of the Month...

The *Doctor Who* Prom certainly made me feel that, for one night, I was in a different world! The atmosphere at the concert was like nothing I'd ever experienced, with the entire Albert Hall clapping along to *Song of Freedom*. It gave me goosebumps like never before.

Being seated in the circle and right above the stage meant that I could feel the vibrations from the wall of sound produced by the simply outstanding BBC National Orchestra of Wales. This, combined with the thumping bassline of Murray Gold's rearranged theme tune, made for an experience that I'll never forget.

Karen and Arthur's presentation of the concert was absolutely fantastic. Matt's scene was absolute gold and confirmed that he is now 100% the Doctor. How Murray Gold and Ben Foster manage to create music that so magically captures everything that is *Doctor Who* will forever baffle me.

A massive thanks to everyone who was involved in the concert for making this 20-year old-feel like she was seven again!

LORNA BROWN FACEBOOK

Lorna's letter wins her a copy of Cobwebs, the latest Doctor Who audio adventure from Big Finish, out now price £14.99.

In the absence of new episodes on the telly, the highlight of the month was the Doctor Who Prom over the weekend of 24-25 July. Many of **DWM***'s readers were there...*

Who's at the Proms?

We were lucky to have tickets for the Prom. The journey was absolutely worth it – it was fantastic. The choir were amazing, the orchestra out of this world and Murray Gold's music as melodic, technical and emotional as ever. Highlights included Amy's theme and *The Pandorica Suite*, arranged beautifully by Ben Foster, who deserves as much praise as Murray. An absolute pair of geniuses who need to stay with the series forever. It'll be a sad day if either ever decides to quit.

DARREN LAKE FACEBOOK

It was the most magical evening and well worth the five-hour wait outside for tickets. My friend and I were lucky enough to be stood right next to the trap in the middle of the arena.

I was so excited when Matt Smith came out of it, and there was the Doctor right in front of me! Then later, when the Weeping Angel came up I nearly fainted! The montage of all eleven Doctors was extremely moving and I had to wipe the tears off my cheek at the end of it.

LORNA ROBINSON FACEBOOK

The *Doctor Who* Prom was simply magnificent. Hearing the music live was on a whole different level to hearing it through TV screens – even the new arrangement of the theme tune – to which I've been a bit lukewarm up until now – sounded fantastic.

Matt's appearance as the Doctor was brilliant, especially when he started ad-libbing – the poor person running the autocue didn't know what to do! Hilarious!

BRIAN BATE FACEBOOK

I attended the *Doctor Who* Prom on 24 July, I have to say I thoroughly enjoyed it; seeing Murray Gold was such a treat! Although I do have an apology to make to the young boy sitting next to me – I screamed with joy when Matt Smith appeared, and the boy nearly ended up on the roof!

EMMA BEZER (18) MOSSLEY

The Doctor's appearance. Canonical or not?

DAVE HILL FACEBOOK

Hmmm... one for much heated debate, perhaps? Meanwhile, many of you are still reflecting on the events of the last season...

Seasonal Thoughts

The last series was amazing, and a delight to watch. We have a lot of new things: the new Doctor (who is brilliant and has a very cool costume), a new companion, Amy (who is feisty and attractive), her husband Rory (who is dedicated and funny), the TARDIS (which I think is breathtakingly chaotic), a new sonic screwdriver, (which I love – it's green!), Daleks (where can I get one in green?) and new aliens such as Prisoner Zero and the Atraxi, and of course the new opening titles and theme, which are brilliant.

JACK McROBBIE FACEBOOK

Having watched all of Matt Smith's first series, I must say that the most satisfying stories – I'm thinking of *The Eleventh Hour*, *Amy's Choice*, *Vincent and the Doctor* and *The Lodger* here – were the ones that dealt with character above incident. Although a lot of the more intricately plotted episodes were still quite masterful in their execution, many of them seemed to lack believable and well-rounded characters.

Nonetheless, this has been a spectacular year for *Doctor Who* and I can't wait to find out where the show takes us next.

RICHARD ENGLISH EMAIL

Nice to see the return of the Ogri in *The Pandorica Opens*. Pity they just stood around doing nothing!

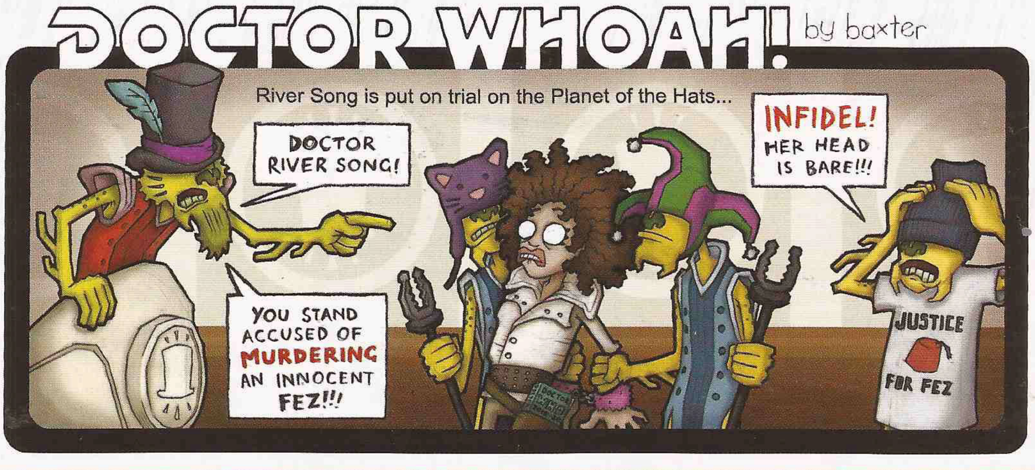
MARTIN WOOD EMAIL

How many viewers noticed the lovely nod to the Virgin *New Adventures* series of novels during *The Pandorica Opens*? Among the many alien species in orbit are, as River Song states, Chelonians. I recognised the name immediately – the tortoise-like monsters were first seen in *The Highest Science* by Gareth Roberts.

ALLAN P SMITH MELTON MOWBRAY

A fez-wearing, mop-carrying Doctor, who becomes embroiled in timey-wimey shenanigans? No, not *The Big Bang* – it happened in Part One of 1988's *Silver Nemesis*, as well – and in the Queen's private collection, too!

ADAM RICHMOND EMAIL


DOCTOR WHOAH! by baxter
River Song is put on trial on the Planet of the Hats...
DOCTOR RIVER SONG!
YOU STAND ACCUSED OF MURDERING AN INNOCENT FEZ!!!
INFIDEL! HER HEAD IS BARE!!!
JUSTICE FOR FEZ

AND YOU TEXTED US TO SAY...

TREV: 'That big eye in the crack of the wall, a stupid seaside-style dummy in a glass box, those daft things sat there with the angel wings – pathetic. But at least it's the last *Big Brother*.' **ALICE**: 'Thanks for giving me a huge dilemma, **DWM** – a poster with both the insanely cute Matt Smith and my fave monster, the Daleks. Which side to choose?!' **JUSTIN**: 'Are they going to CGI the Sixth Doctor's regeneration for the *Time and the Rani* DVD? Make the wig gone!' **WAYNE THORLEY**: 'Please can we have more 'lost' stories on DVD like *The Invasion*? It's stunning. Please 2|entertain?' **DAVID PERRY**: 'Ever since I told my girlfriend I enjoyed *The Dominators* DVD she's started dressing and acting funny. Still, mustn't complain, she's got a lovely pair of Quarks.'

Send us your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page. *Service Provider: Fckoh (UK), 0870 8804869

I love that the Doctor kissed a lock of Amy's red hair. Take that, ginger bashers!

FIONA TOMNEY SOUTH AUSTRALIA

You call *that* a finale? It's nothing, compared to what *I've* got planned for when I become showrunner. If that ever happens.

OLLIE SAYEED EMAIL

You never know, Ollie. After all, 30 years ago, Matthew Waterhouse wrote to the mag...

Waterhouse Blues

I really enjoyed reading the Matthew Waterhouse interview in this month's **DWM**. I actually sat next to him at a convention years ago at a dinner evening; he seemed like a quiet young man. I never did understand why he was given such a hard time for playing Adric. It was difficult to read that my hero, Tom Baker, was very difficult to work with. It must have been so hard for Matthew, being such a young age, to deal with. But he's so sincere you cannot help but sympathise with him.

DAWN HARVEY FACEBOOK

Well done on an intriguing interview with Matthew Waterhouse. I've never understood why there seem to be so many Adric haters amongst fans – perhaps he could have been better written, but he wasn't *bad*. The interview shocked me with one fact I had never realised before – I had no idea that Matthew was eighteen when he was playing the role. He looks so much younger!

ANDREW WILLIAMS FACEBOOK

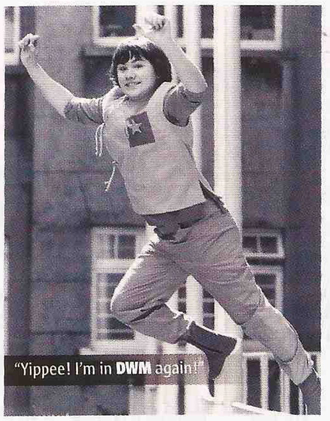
I've just finished reading the Matthew Waterhouse interview in **DWM** 424. It was really good to see him interviewed at long last. His obvious love of the show came through and we can all relate to the fan he was as a child. He came across really well, erudite and a nice guy. He could have been bitchy about his time on the show and who he worked with, but he wasn't at all – he was honest.

KATE GRIFFITHS EMAIL

It was great to finally read Matthew Waterhouse's take on his time on the show. His former co-stars have been very outspoken about him in the past, so it is good to see that the experience of working on *Doctor Who* and the subsequent reactions to his character and performance have not left him so bitter that he takes such an opportunity to have a 'go' back.

The interview gave a new insight into what is already a well-documented period in the show's history. It is sad, though, that behind the scenes of my favourite period of *Doctor Who*, so many people seemed to be getting at each other.

TONY GREEN FACEBOOK



"Yippee! I'm in **DWM** again!"

Just wanted to say a mega thank you for the Matthew Waterhouse feature in the latest issue of the ever-excellent **DWM**. This is a fantastic interview with the space-boy that every fan hated in the 80s – but what a charming and intelligent chap the actor is! I was so fascinated by this interview that I purchased his book, *Blue Box Boy*, which is a thoroughly excellent read. One complaint though – the interview just wasn't long enough!

STEVE WORMAN FACEBOOK

The Matthew Waterhouse interview was a welcome addition to the last issue not only for being so candid, but for not being afraid to show the series in a new (and at times rather harsh) light. As an insight into what was clearly a complex time for *Doctor Who*, I'm hoping it paves the way for similar interviews with other under-regarded and less-outspoken figures from the show's history. I don't suppose Jackie Lane is releasing her autobiography any time soon?

GREG DUNN FACEBOOK

Also in last issue was the extraordinary comic strip by Jonanthan Morris and Roger Langridge, *Planet Bollywood!*.

Sing-a-Long-a-Who?

DWM 424 was amazing, but the part that stood out for me was the comic strip. *Doctor Who*: The Musical! I want to see a musical episode of *Doctor Who!* on TV! We'd need John Barrowman in it of course – how about getting him to sing *The Doctor and I*? Maybe get Chameleon Circuit in to sing a few Trock songs, too? It's been said that *Doctor Who*'s format is flexible. If *Scrubs* can do it, then so can *Doctor Who*.

LIAM GALGEY (15) EMAIL

Otter Nonsense?

Re Production Notes in **DWM** 424: Otters do not 'herd'. The correct collective noun should be a 'family' of otters, although 'raft' or 'romp' would also be correct.

A PEDANT FACEBOOK

Next Time on DVD?

I love that the Eleventh Doctor's outings are finally being released on DVD and Blu-ray. The episodes are great, the picture and sound quality superb, and unlike Tennant's single disc releases, these include a special feature – *The Monster Files*.

My only complaint is, where are the 'Next Time' episode previews which act as a teaser before the end credits roll? These new releases don't have them at all. I hope they reinstate them for the full season box set, or include a feature where you can choose to watch them either with or without the 'Next Time' previews.

KEITH TUDOR ROMSEY, HANTS

Keith's letter was one of dozens we received expressing disappointment in the decision to remove the 'Next Time' previews. Are you reading, 2|entertain...?

End of an Era

What a great shame to hear that the iconic Blackpool museum has closed its doors for the last time. Blackpool and *Doctor Who* seem to have forever gone hand-in-hand, and I'm sure that particular exhibition holds lots of fond memories for many fans. It's a sad day to see many of those (albeit battered) props and costumes auctioned off, but I guess they've earned their retirement.

ALEX STORER FACEBOOK

Let's end on a happier note, shall we? There's still plenty to enjoy – the *Adventure Games* at *www.bbc.co.uk/doctorwho*, for instance...

Hot Blooded Action!

The new *Adventure Games* are thrilling! *Blood of the Cybermen* has everything – Cyberslaves, Cybermats and brilliant performances from Matt Smith and Karen Gillan!

EMMET O'DOHERTY EMAIL

The Adventure Games so far released have been superb. What a treat to see Varga Plants and Cybermats making a comeback. More soon, please!

DAVID FLETCHER EMAIL

ON THIS MONTH... 25 YEARS AGO

Peter Ware time travels back to August 1985, to read **DWM** 104...

Boring?!

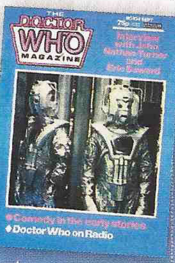
Back in 1985, TV repeats of old *Doctor Who* were just a dream – unless you lived abroad, that is. Jamie Hillard of Tasmania set back Australian/British relations several billion years when he complained on the *Doctor Who Letters* page about the TV diet he was forced to endure. "Can you imagine how boring it is seeing *Robot* or *Planet of the Spiders* twice every year for five years?" he grumbled. History does not record how many letters of sympathy repeat-starved British fans sent to Jamie, but we're betting it wasn't many...

Violent?!

Talking of the oversized arachnids, a letter from Geraint Lewis of Neath recalled their impact on him, 11 years earlier: "What I do remember from early days of *Doctor Who* are the 'violent' scenes," he confessed. "I remember a scene from *Planet of the Spiders*, when a man had a large spider clinging to his back." A spider? On someone's back? Violent? Hmm. Let's hope Geraint never saw a Tarantino film – or *Doctor Who*'s recently-transmitted 22nd season, come to that...

Anarchic?!

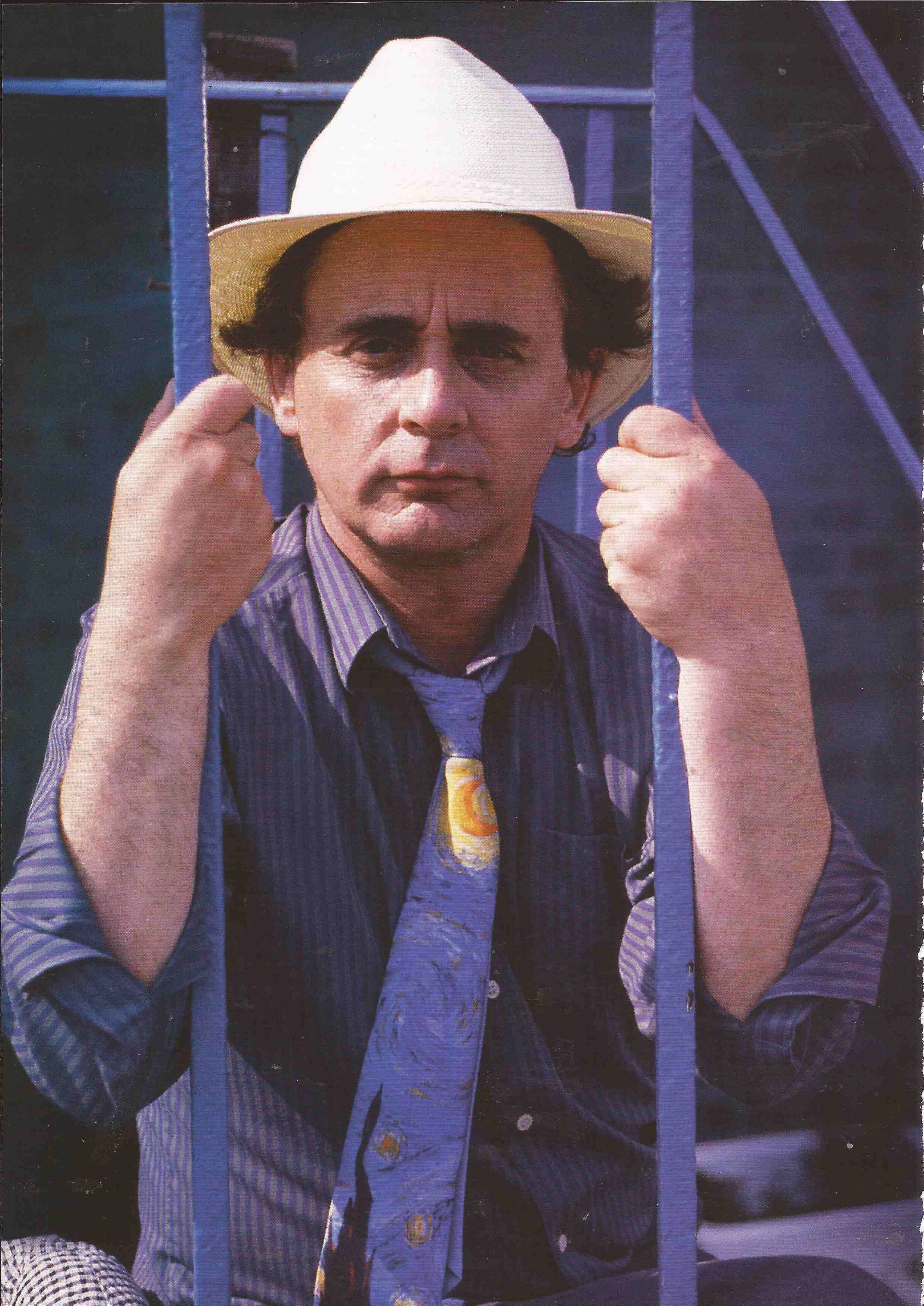
Someone who had seen Season 22 was veteran campaigner, Mrs Mary Whitehouse. And she wasn't happy.



'Mary Whitehouse has once again rounded on *Doctor Who*,' reported *Gallifrey Guardian*, 'alleging that it is the sort of programme that could lead to anarchy in the future. She called the series an "assault on family viewing times" and her opinion was echoed by BBC1 controller Michael Grade, when he made a guest appearance on Channel Four's *The Late Clive James*...' 25 years on, and Mary has been proved absolutely right. Fish fingers and custard? If that's not anarchic, we don't know what is.

Lunatic?!

Interviewed by **DWM**'s Richard Marson, producer John Nathan-Turner and Eric Saward defended the show against its critics. "As old as the show is, there have been complaints," JN-T pointed out. "Somehow parents have this dim and distant memory of the show... and forget that they themselves were often frightened." Saward added, "They also forget that entertainment itself has moved on in the last ten years or so. To try and make the show as it was in their childhood would be lunatic – should the Doctor sit down and have tea with a Dalek!" Eh? We don't recall the Doctor ever doing that – and we've now got the DVDs to prove it! The memory cheats, Eric, the memory cheats!



"Someone asked me, '**What advice** would you give to **Matt Smith?**' My advice was, 'Don't **read anything they write** about you.' The **bad stuff hurts.**"

INTERVIEW BY **BENJAMIN COOK** PHOTOGRAPHY BY **STEVEN COOK**

> *'When Saturday comes, Matt Smith will stop being the man trying to fill the biggest shoes on television and become the 11th Doctor, a character so huge that people measure their lives against him (I'm a Tom Baker man myself). I enjoyed a sneak preview of the new Doctor – the youngest ever – a few months back and, trust me, Matt is no Sylvester McCoy...'*
>
> Ben Preston (Editor of Radio Times), April 2010

It's 3PM on a Tuesday in June, and **DWM** is sat outside a café in Belsize Park, north London, with the Seventh Doctor himself, Sylvester McCoy. We're having a perfectly lovely time, but there's an elephant in the room – at least, there was until Sylvester raised the subject of a recent *Radio Times* editorial, previewing Matt Smith's first episode as the Doctor.

"I only brought it up because you said you wrote for *Radio Times*," says Sylvester. "I was just curious as to whether you had anything to do with it."

To explain: this **DWM** reporter does occasionally, come nightfall, moonlight for *Radio Times* – but the views expressed in Ben Preston's editorial were, we feel compelled to point out, his own. 'Matt is no Sylvester McCoy,' wrote Preston. 'Instead, Matt's so comfortable in the rôle that within minutes you've forgotten anyone came before him.' Ouch!

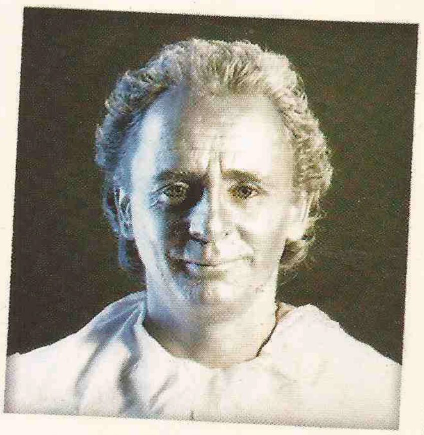
"Only yesterday, this lady brought it up," explains Sylvester. "People always come up and, very kindly, tell you the negative things people have said. You think, yes, thank you, that's very nice, but I don't want to know. I hadn't read the original piece. I had no idea."

You have to feel sorry for Sylvester McCoy. As the Doctor for three series, between 1987 and 1989, he was the man – or Time Lord – with the keys to the TARDIS when the BBC decided to dispatch *Doctor Who* to the great TV graveyard in the sky. Although only the most mean-spirited, injudicious of commentators would lay the blame at Sylvester's door, he was – and still is, to a point – associated with a TV show on its last legs, which next to no-one was watching anymore. The reality was, of course, rather different – but being perceived as a failure can't do much for an actor's ego, can it?

"I did worry a bit afterwards," he admits. "It niggled. The bad stuff hurts. You have to have a very thick skin. Anyone who says, 'He's the worst Doctor Who' – it's the stupidity of actors, listening to those people. We are stupid. But I got over it. It's the negativity I've got to endure. I know that people have their favourites, and I've been told sometimes that I have become favourite at certain times."

In early 1990, a few months after his final TV serial, *Survival*, was broadcast, **DWM** readers voted Sylvester the 'Best Doctor Ever', beating perennial favourite Tom Baker into second place. However, when **DWM** ran a similar poll in 2009, Sylvester came eighth out of the then-ten Doctors.

"It changes depending who's in it, and who's doing what, and what's just come out. It's all timing. When I first got the part, oh God, there was a lot of negative stuff even before it had gone out. There was a guy – I won't name him, but he was big in fandom at the time – who wrote a piece for the *Mail*, I think, which was really horrible. Eventually he did apologise, and we became friends. He works for the BBC now. I don't hold any grudges, but I mention it because it did happen, and he had to eat his words. 'Don't worry,' I said to myself, 'I'll prove to him that I *can* play the Doctor.' What cockiness! I don't know why I was so cocky."



Painted silver for the title sequence photo session.

Mind you, this happens every time a new Doctor is cast. Following the announcement, in 2009, that Matt Smith would be taking over from David Tennant in the role, sure enough, the newcomer got the treatment – for being too young, too pretty, not pretty enough, too white, too male, you name it – months before he even started filming.

"Someone asked me, 'What advice would you give to Matt Smith?' My advice was: don't read anything they write about you. It's sound advice. They were saying he didn't look right for the part? He was too weird-looking? The weirder you are, the *better* it is to play the Doctor! Of course, I wasn't at all weird-looking –"

You were a conventionally good-looking leading man, right?

"Precisely," he grins.

Sylvester has a reputation for being a showman, a joker, a clown and, frankly, a bit unhinged. This makes it difficult to get a grip on – excuse the pun – the real McCoy, the man inside the eccentric. But spend time with him, and he reveals himself to be perceptive, intelligent, sensitive even. Yet, despite the flak he's had to endure for being the Seventh Doctor, and despite the fact that some of it "hurts", there doesn't appear to be a bitter bone in his body. He takes it, gets over it, and moves on.

Sylvester attributes this thick skin to his days touring in experimental comedy act The Ken Campbell Roadshow, in the 1970s. "We started off in the pubs in the north of England," he says, "sometimes uninvited. And we were hated. Old women would look at us as if they wished we'd die. One time, we'd done 15 minutes, and the landlord came to us and said, 'I'll give you a fiver if you all leave.' We got paid off! We were devastated. Bob Hoskins was touring with us at the time, and he was ready to give up his career. It was horrible."

Stuntman 'Sylveste McCoy' made a name for himself putting ferrets down his trousers, as part of the experimental comedy act The Ken Campbell Roadshow, in the 1970s. Photo © Mirrorpix

What kept you going?

"Well, the next night, we'd have a triumph. The audience would love us. You'd *think* you'd never achieve such greatness in your life again. You never could tell which way it'd go, which was a good training ground to give you a thick skin. By the time I arrived at so-called legitimacy, I was a hardened performer."

Is that where the aforementioned "cockiness" came from?

"I think I grew into that. In the Roadshow in the early days, we were doing completely mad stuff, off-the-wall, breaking ground, breaking rules – and that gives you a hell of a lot of confidence. We were trailblazing. We were slightly *avant-garde*. We were cocky little bastards. We thought we were the bee's knees. And it paid off. We were huge. When we toured Germany, we were known as The Beatles of the theatre."

And which Beatle were you?

"I don't know," he laughs. "Ringo, probably. I'd like to have been John Lennon."

Sylvester was born Percy James Patrick Kent-Smith, on 20 August 1943, in Dunoon, Scotland, to an Irish mother and English father. As a teenager, he trained for the priesthood, but ended up working as a trainee executive in a London insurance firm. "I was living in – see that house over there, the one sticking out?" He's pointing at a property 50 or so yards down the road, from where we're sat drinking coffee. "See that bay window? I lived in the attic of that bay, here in Belsize Park, for years. I was still there when I became a member of the Ken Campbell Roadshow. This is my manor."

As Sylvester tells it, he became an actor by fluke. Having left the insurance industry ("Because it was horrible, and I hated it"), he got a job in the box office at the Roundhouse, in Camden, alongside Brian Murphy, later known for his portrayal of henpecked husband George in ITV sitcoms *Man About the House* and *George and Mildred*. "Brian was collecting the tickets, and I was selling them, because my skills were mathematical and office-trained.

"But Brian and I used to just loon around, so when Ken Campbell came in one day, he presumed that I was an actor. 'Here, Brian,' he said, 'I've got this mad show, and someone's let me down at the last minute. I've got to find a young actor to replace him. I'm desperate.' Brian said, 'Ask the guy at the box office. He's completely out of his head.' I was a hippy in those days, with long hair and a beard."

Years later, he beat Campbell in auditions for the Seventh Doctor, Campbell's interpretation considered too dark. "I've always had a theatrical streak," continues Sylvester. "I was always trying to be amusing. I also had this inability to say no. I say yes to everything – which is a positive philosophy, but it can get you in a lot of trouble. I remember saying yes to Ken, and then thinking, actually, do I want to do this?

"It's every young person's dream to work on the stage, but I liked that job at the Roundhouse. I was happy there. I was at the centre of some very exciting stuff. Groundbreaking theatre was coming from America and all over the world. I ended up on stage with the Rolling Stones, as a bodyguard –"

Hang on, what?

"It's true. I was."

No, but like – *really*?!

"It was only one night. By then I was in the Roadshow, but I still had connections with the Roundhouse, and the Stones were doing a gig there before their first big concert in America. I went, 'Listen, can I come and work on that Sunday night?' 'Yeah, come on,' they said, 'we'll fit you in.' I said, 'What do I do?' They said, 'You stand on the stage, and just keep people off.'

"It was only afterwards, the Stones toured America – and that terrible concert [at the Altamont Speedway, in December '69], where the bouncers were Hells Angels, and they stabbed a fan to death. I didn't know I was supposed to do that! That wasn't in the job description. I was the last innocent bouncer. People say that that concert marked the end of the days of innocence, when the hippie era began to turn sour."

Meanwhile, in the Roadshow, young Percy James Patrick Kent-Smith played an off-the-wall stuntman called 'Sylveste McCoy', which – later revised to 'Sylvester McCoy' – became his professional name. Sylveste's stunts included putting a fork and nails up his nose, stuffing ferrets down his trousers, and setting fire to his head.

"I was quite mad," confirms Sylvester. "I've always been a daredevil. I like danger. I like hanging off things. I got two new hips this year, because I wrecked the ones that nature gave me. People used to say to my wife, Agnes, 'He's completely bananas! What's he like to live with?'

Hammering home the Point!

“It was **every young person’s dream** to be on the stage. **I was happy there.** I was even the Rolling Stones’ **bodyguard**!”

She’d say, ‘He’s incredibly quiet.’ Because I was getting all the madness out on stage.”

Didn’t anyone ever tell you to get a ‘proper job’?

“Oh yes. My granny, who brought me up, she couldn’t understand why I’d given up a job in insurance in the City to bang nails into my face. The Roadshow was filmed for a BBC documentary, a high-class arts programme, and my family back in Dunoon was so proud, because this was my very first telly. One of my uncles went to the local newspaper, and put in an announcement that his nephew, ‘Victor Sylvester’, was going to be on the television. He got my name wrong, but never mind. They all sat down to watch. My aunt might have worn a mink coat. But they switched off. They couldn’t watch it. They thought what I was doing was too crude. They were ashamed, poor things – which delighted me, in a way.”

Have you always been a bit of a black sheep, then?

“I’d always been slightly odd. I think my family thought no good would come of me. I never fitted into the norm. I didn’t want to be a banker or work in insurance. I wanted to be something different.”

And yet, as a teenager, he trained to become a priest. Short of entering the military, isn’t that the apex of conformity?

“Yes, but that in itself *was* extraordinary,” he insists. “In my little town of Dunoon, you’d go to church on a Sunday, and the priest was the guy up there in great costumes, and he had an audience! That’s what I wanted. I chose it not for any deep religious reasons, but because I got the afternoon off school. Our headmistress, Rosie O’Grady, used to invite people to give us talks on their jobs – firemen, doctors, captains of steamships. At the end of every talk, she’d ask us whether that’s what we wanted to be. I’d put my hand up for all of them. That’s maybe an early indication that I wanted to be an actor.

“The day the priest came, I put my hand up – me and my mate Danny Sweeney were the only two who did – so we got the afternoon off to go see the priest. Danny changed his mind, but I thought, just out of cockiness, I’d knock on his door and go, ‘Father, I’d like to become a priest.’ Well, before I knew it, I was on a train to Aberdeen – and I had three or four wonderful years, from the age of 11, locked up in a seminary. It was like a borstal, really, only I loved it.”

DWM can’t imagine Sylvester in a seminary. He laughs. “I took to it like a duck to water. I got housemaid’s knee from praying. I fell in love with a 17-year-old French nun. I actually did become very holy and saintly. I used to get stoned. I would try so hard to concentrate on a prayer, and wipe everything from my head, and I’d get so involved, I’d get light-headed. I’d see things. I was on the edge of seeing God or the Virgin Mary. I was on the way to that kind of religious experience that people do ▸

"They handed me the first script and said **'There you are, get on with it.'** But I had **no idea** how to approach it. **Nobody told me...**"

have, and they only have because they're denying their brain oxygen. It's like having a trip."

So you believed in God back then?

"I did, yeah."

Do you now?

"No. I hate the idea."

When did you – so to speak – lose your religion?

"Well, slowly. I decided to leave the seminary to become a monk, a lay monk, because I wanted to travel. I decided I'd go to South America, because I'd read about a Dominican Monk who did all that, and he really inspired me. I applied to the Dominicans, and they said, 'Great, yes!' So I left the seminary – but then a letter arrived from the Dominicans saying, 'Sorry, you're a year too young to join us,' so I had to go back to school for a year. I went to the local grammar school, and it was mixed sex. Well, that was it! I decided during that year that rather than wear a skirt, I'd prefer to chase it. A terrible discovery. Wonderful girls."

Were you much of a ladies' man?

"No, no, I was terribly nervous, because I'd started very late. I was 17 before I even got near women. I remember getting very excited once, when we were taken out as a group from the seminary, and we were on top of a double-decker bus somewhere in Aberdeen. I looked down, and these girls were waving at us. I got – um – very excited. I was a bit worried about that. I thought, I'm sure folks aren't meant to feel like this. But no, I was never smooth. I'd fall in love all over the place, and I'd get broken-hearted."

At 18, Sylvester had his heart broken by a girl called Elswyth Calder, "who I met again three or four years ago. She's now a dowdy, quite sweet old lady. She didn't know that she broke my heart. But I left Dunoon, and came to London broken-hearted."

London in the early 60s, suggests **DWM**, must have been an incredible place to live. Not entirely, says Sylvester: "In those days, there was great poverty in London. I'd never really experienced that growing up. In the seminary, I'd been saved from the injustices of the world. I didn't know anything about real life. I started to question God about this. Why is it the poorest suffer most? My mother had gone mad, and died in a lunatic asylum, and she was the loveliest, gentlest woman. She hadn't done anyone any harm. If that's not injustice –"

His voice trails off. He pauses, before continuing: "These injustices made me question God – and eventually I thought, I don't really want to meet this man, this person, this God. I realised that a lot of lies had been told to me. I'd been brainwashed. I was battling with myself. I was having terrible problems. I went to church, in Muswell Hill, to do a confession.

"After church, I went to the Odeon here. I went to see a John Wayne film. It was one of those where the cowboys have a comedy fight, and they all hit each other – and it was during that comedy fight that a flash went through my head, and I suddenly thought, it's simple, *God doesn't exist!* I came out of that film knowing that there was no God, and it was like a huge weight had been lifted from my shoulders."

From then on, was it all drugs, sex, and rock 'n' roll? The unholier, the better?

Sylvester stepped into Colin Baker's shoes – quite literally! – in 1987.

The Seventh Doctor's first adventure was *Time and the Rani* – which finally appears on DVD this September.

"The sexual freedom was there," replies Sylvester, "and obviously, as a healthy young man, I took part. There were some great times. Some excesses, and some not. Some sex-esses." He flashes a grin. "The 60s revolution was going on. I found a whole new religion: peace, love, and anti-war. I became a committed member. It was exciting, this freedom. You were part of a mass rebellion, and it was a rebellion for good. It might have been naïve. I think it was.

"What destroyed it were the drugs. People took time off from pursuing the dream, because they were stoned. They stopped focussing. It became too hedonistic. They allowed Thatcherism and all that stuff to get in through the backdoor. There were amazing people who would hang around the Roundhouse in the early days, who you thought were going to change the world. Four or five years later, you'd see them come in, and they'd burnt out their brains with excess use of drugs. They were just zombies. I can still feel that tragedy."

Did Sylvester ever –?

"I did have the occasional smoke," he cuts in. "And I did inhale. But it didn't really agree with me. I used to get a trip on it, as though I'd taken LSD, not that I ever have, because I'm too terrified. All I had to do was have a couple of puffs of dope, and people's faces would start to melt. I remember freaking out on the Underground once, thinking I'd never get home. I was up against the wall, and that was just from a toke of marijuana.

"In those days, anybody who had an ounce of a spark in their lives tried it. If anybody says they didn't, they're lying, because it was everywhere. And we were utterly ignorant of what it could do. I feel sorry for young people now, because the drugs are much heavier. When I became an actor, I'd found my drug. That's where I really belonged. That was the answer to my inner happiness. I was 27 by then."

Was there a sense that he'd wasted his adolescence, in the seminary?

"No, never, because this is the paradox of it: Dunoon, and the family I grew up in, were very insular – but locked up in the seminary, we were introduced to great music, great art, great literature. It opened up a lot of the world to me. I was taken to an opera. I didn't know what an opera *was*. It blew my mind. Going to see *La bohème* at the age of 12 gave me a route in life that I wanted to follow: I wanted to become a bohemian.

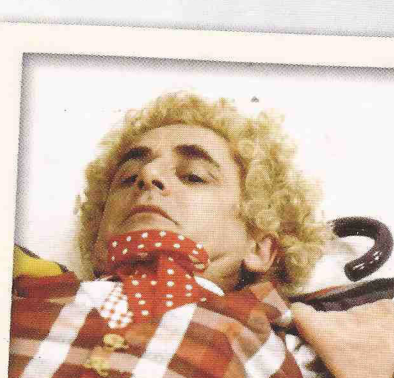
"That's what I did, eventually. I ended up in Belsize Park – which isn't the Left Bank, but it was, at that time, the Left Bank of Britain – in an attic room. I still live with an attic. *La bohème* still haunts me. I wanted to be a bohemian, and that's what I am. It all came from that opera. The power that is in live performance! It's extraordinary. It can change your life."

Which facets of his personality does Sylvester think suited him to play the Doctor?

"From the very beginning, I was an eccentric. I wanted to stretch the envelope. Or balloon. Or whatever it was. I wasn't one of those actors who was internal and compact. I wanted to fly. I remember practising the trapeze, over a swimming pool, for the Roadshow, and that feeling of flying – leaving one trapeze, and going to the other – only lasted a few seconds, but it was almost orgasmic. Spiritual, too. Well, that's what *Doctor Who*'s about, isn't it? He gets into a TARDIS, and flies about all over the place.

"The Doctor is an eccentric. Look at Matt Smith – he looks eccentric, he is eccentric, and he's brilliant. All the Doctors are eccentrics. Tom Baker – I love him to death, but the man is mad. So was Jon Pertwee. Colin is a wonderful, eccentric chap. I've never played a normal person in any of the acting that I've done. I wouldn't quite know how."

In December 1986, Sixth Doctor actor Colin Baker was dismissed by the high-ups at the BBC – even today it's still not entirely clear what the precise reasons were for his sacking – and so the search was on for his successor. "For years, people had been telling me, 'You'd make a great Doctor Who,'" says Sylvester, "even before I became an actor. I was told it so many times that I started to believe it, rather stupidly maybe, so when I heard on the news that Colin was leaving, I got onto my agent immediately. At the same time, I was at the National Theatre, playing the Pied Piper, which was a good audition piece."



Dressing up as Colin Baker for the regeneration.

The producer of *Doctor Who*, John Nathan-Turner, attended a performance of *The Pied Piper* in the first week of January. Sylvester was interviewed for the role later in the month, with a screen test in February. The tapes confirmed to Nathan-Turner that he'd found his Doctor. Sylvester himself was less convinced: "They handed me the script and said, 'There we are, get on with it,' but I had no idea how to approach it. Nobody told me.

"Most of what I'd done before was comedic. I did funny stuff. I was physical. I was Chaplinesque. I had those skills that were akin to the silent-movie clowns, so I started doing it that way – but during the first few stories, I suddenly realised that there was much, much more to it. That's why, later on, I tried to change it, explore it, make it darker, and deeper, and more mysterious. I thought my costume was too flippant, so we got a darker jacket [for his third season]. We should have got rid of the question-mark pullover, too, but that was JN-T's baby, so I couldn't, really."

Did Sylvester have no say?

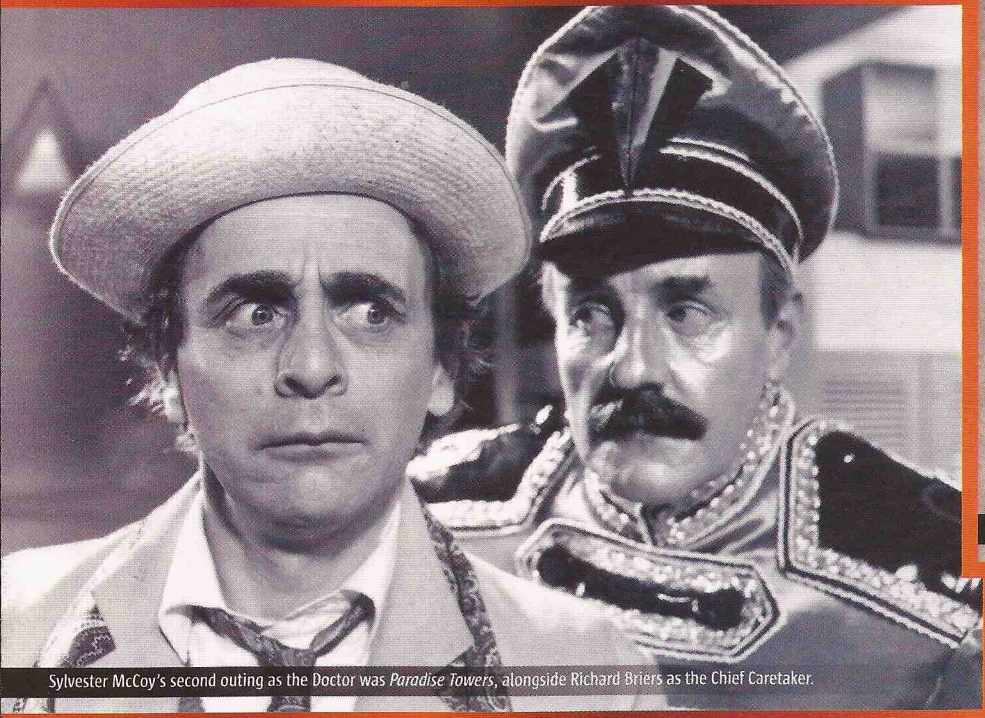
"It changed as time went on. In the beginning, I didn't have any. I just did what they said. If we'd done a fourth season, I'd have got rid of the pullover, regardless of JN-T. Too many question marks. Not exactly subtle. Everybody loved it except me. I grew to hate it, a) because it was so hot and uncomfortable, and b) it gave me a beer belly, because stupidly I decided to have the braces on the outside."

You thought you looked fat in it?

"Basically, yeah. But I would have kept the question-mark umbrella, because that was my invention – my own vanity – and if you're going to have a question mark, at least that's subtle. It's an umbrella handle."

How aware was he, back then, of what had happened to Colin? Did Sylvester know that his predecessor had been sacked, and was refusing to come back to record a regeneration?

"I had no idea. I just thought he'd done his three years and left. I wasn't a tabloid reader – I'm still not – so I'd only heard it on the news that Colin was ➤



Sylvester McCoy's second outing as the Doctor was *Paradise Towers*, alongside Richard Briers as the Chief Caretaker.

Give us a tune! 1988's *The Happiness Patrol* was "definitely not pro-Thatcher."

leaving. Nobody told me about the bad stuff, so I didn't ask."

And when they said, 'Sylvester, would you mind donning this curly blonde wig and dressing up as your predecessor? Don't worry, we'll only film you from behind' – did you not think, hang about, this is a bit odd? Is that what you thought *every* new Doctor had to do?

"I knew that a regeneration thing went on, because I'd watched Patrick [Troughton] turn into Jon, and Jon into Tom, but I hadn't really watched the show since then. Come to think of it, I did wonder why Colin wasn't there – why didn't he come in and do it? – but I didn't want to delve deep into it, really, because it seemed like somebody else's sadness. It wasn't my business. Some people said, 'Aren't you worried about taking Colin's job?' I said, 'No. The job was there. Any actor would do it.'"

The Seventh Doctor's first adventure, the much-maligned *Time and the Rani*, is released on DVD this September. Sylvester had to re-watch it, for the first time since its original 1987 transmission, to record the DVD commentary. "I was hiding behind the couch," he jokes, "and that's when *I* came on. I'm not very good at watching myself. Also, there was such a lot of negative stuff said about it at the time that I thought it most likely wasn't that good. But I was pleasantly surprised, I really was. I thought, actually, I'm not as bad as I've been led to believe. I'd thought it was a really crappy performance, but it turns out it wasn't.

"It had been written for Colin, and they rewrote it for me, so it was, as I've often said, like wearing a jacket that didn't quite fit. But if people approach it with the knowledge of what we were trying to achieve, and what we couldn't achieve because of the bad weather, because of money, because of time... yeah, it wasn't that bad."

And when he watches back his other *Doctor Who* stories, what does Sylvester tend to cringe at the most?

"Well..." He thinks for a moment. "I sometimes think that maybe I was too theatrical sometimes. But then the Doctor himself is a very theatrical character, isn't he? Maybe it should have been internal, in some areas. Um... my biggest sadness is that originally they were going to do *The Happiness Patrol* [1988] in black-and-white, all film noir, but then they changed their minds. I didn't know this until after we did it. If I'd have known, I'd have gone in and begged them to do it in black-and-white. It would have taken away the curse of the sets. I think the sets were lacking."

Earlier this year, *The Sunday Times* explored *The Happiness Patrol* in an article entitled '*DOCTOR WHO IN WAR WITH PLANET MAGGIE*'. It quoted Sylvester as suggesting that the show's left-wing scriptwriters wanted to give it anti-Thatcher plotlines in a failed attempt to overthrow the government. The story even prompted a lengthy debate on *Newsnight*.

"In a way, it was a flippant comment," explains Sylvester, "but at the same time, we were living through Thatcherism, and a large group of people didn't like it. The reason that made it into *The Sunday Times* recently is more to do with today's politics, because it's Murdoch's press that runs it, and they're anti-BBC. They want to knock the BBC at every turn, because they want to get rid of it. It's in the way of them making even more squillions of money. They got hold of that story, and decided that it proved that the BBC is subversive, full of lefties. It was all bollocks."

Was it, though?

TONIGHT AT THE FORUM
ACE SIGMA
IN
THE
GRAND HAPPINESS
PATROL
AUDITIONS

Attacking Thatcherism in monochrome?

"Well... hmpf. The show was definitely never pro-Thatcher. If we could have brought down Thatcher, it would have been great. Oh, the vanity! But the Doctor is, by his very nature, anti-establishment. The little man against the evils of the universe. He always has been. The other day, I was listening to a writer, on *Desert Island Discs*, who had worked on *Brookside*, and he said, 'We were trying desperately to find the sentence that would bring down Thatcher!' So we weren't the only ones."

Mention of Rupert Murdoch prompts **DWM** to ask Sylvester about the Licence Fee. Is it sustainable? Can open, worms everywhere...

"Yes! What?! *Of course!*" This is important to Sylvester. He continues: "BBC One, BBC Two, BBC Three, BBC Four, all the BBC radio, the news, the online stuff... I mean, you're getting so much for – how much is it a week? The price of a pint of beer? The BBC is what makes Britain civilised. It's what makes Britain different.

"Every day, there is a new play on the radio. Every day! This is so civilised. This is so wonderful. ITV, Channel Four and so on have had to compete against that, and have come up with some great programmes themselves. If the BBC *wasn't* there... You go to America, and watch American television – it's complete crap. We get the best of the imports. Generally, it's a desert. And that's because they haven't got a strong public broadcasting system. *We* have.

"And Fox News – have you seen it? Unbelievable! The lies, the fantasies, the fear... it's terrifying. The BBC is one of the glories of British life. Does Murdoch need all that money? Does he have to destroy a piece of civilisation in order to get it? He wants to build his empire, and the BBC gets in his way."

To steer the conversation back to 1980s *Doctor Who*, **DWM** turns our earlier 'cringe at' question on its head, and asks Sylvester which bits of his era he's proudest of? What worked best?

"I'm very proud of Ace," he replies. "I was strongly arguing that I didn't want a screaming companion. I thought the companion should be given more to do."

Is it fair to say that Ace, played by Sophie Aldred, was a better match for Sylvester's Doctor than his original companion, Mel, played by Bonnie Langford?

"Mel was Colin's companion first," points out Sylvester. "She better suited that bigger, more colourful kind of Doctor. The reason she got the job was she was doing a charity gig at Alton Towers with JN-T, and they were on a Big Dipper,

Ace for Life!

She was the Seventh Doctor's most faithful companion – but does Sophie Aldred still feel like a tomboy?

Hello, Sophie. When you think about it, does playing Ace on TV seem like over 20 years ago?
"It was a weird time, wasn't it? I've changed a lot as a person since those days. I think time is such a fascinating subject. I'm really into quantum mechanics."

I wasn't expecting that.
"No, but I am. It was such a vivid time in my life. It was my first experience of TV, and a modicum of fame, and I was learning so much so quickly. It's very accessible still. Part of me – a large part, obviously – is a 47-year-old married woman, bringing up two boys at home, and that seems to me to be everything when I'm doing it. But as soon as I get into an Ace script [for Big Finish's *Doctor Who* audios], I'm a 25-, 26-year old woman again, throwing Nitro-9 around, helping the Doctor out of trouble."

Presumably 47 is the new 27?
"They say 50 is the new 30, don't they? I had my hair cut a couple of weeks ago, and I was thinking, oh God, am I just old, trying to clutch onto my youth? But I don't feel old in any way. I don't feel any older than I was when I did the TV series."

How has your 23-year friendship with Sylvester changed over time?
"I'm not sure it has. It's like putting on a comfy duffle coat. It's a really wonderful thing. When we did the TV series, I looked up to Sylvester so much, because he has such a great attitude to life and work. We're both optimists. We both enjoy life. We both like to take opportunities when we can. We share the same sense of the world. And he taught me such a lot about working in TV, working on character, questioning scripts, having the courage to say if something didn't seem quite right."

What's he like to act opposite?
"We sort of pull each other through, because Sylvester gives 110%, so he exhausts himself by lunchtime. It's ever been thus. He'd be the first to admit it. On the TV series, there would come a point in the afternoon where he'd just say, 'Bloody hell, Sophie, I need a coffee!' We'd have one standing by. But it's great to hear how he attacks a script. He's very dynamic, on TV and in the audios."

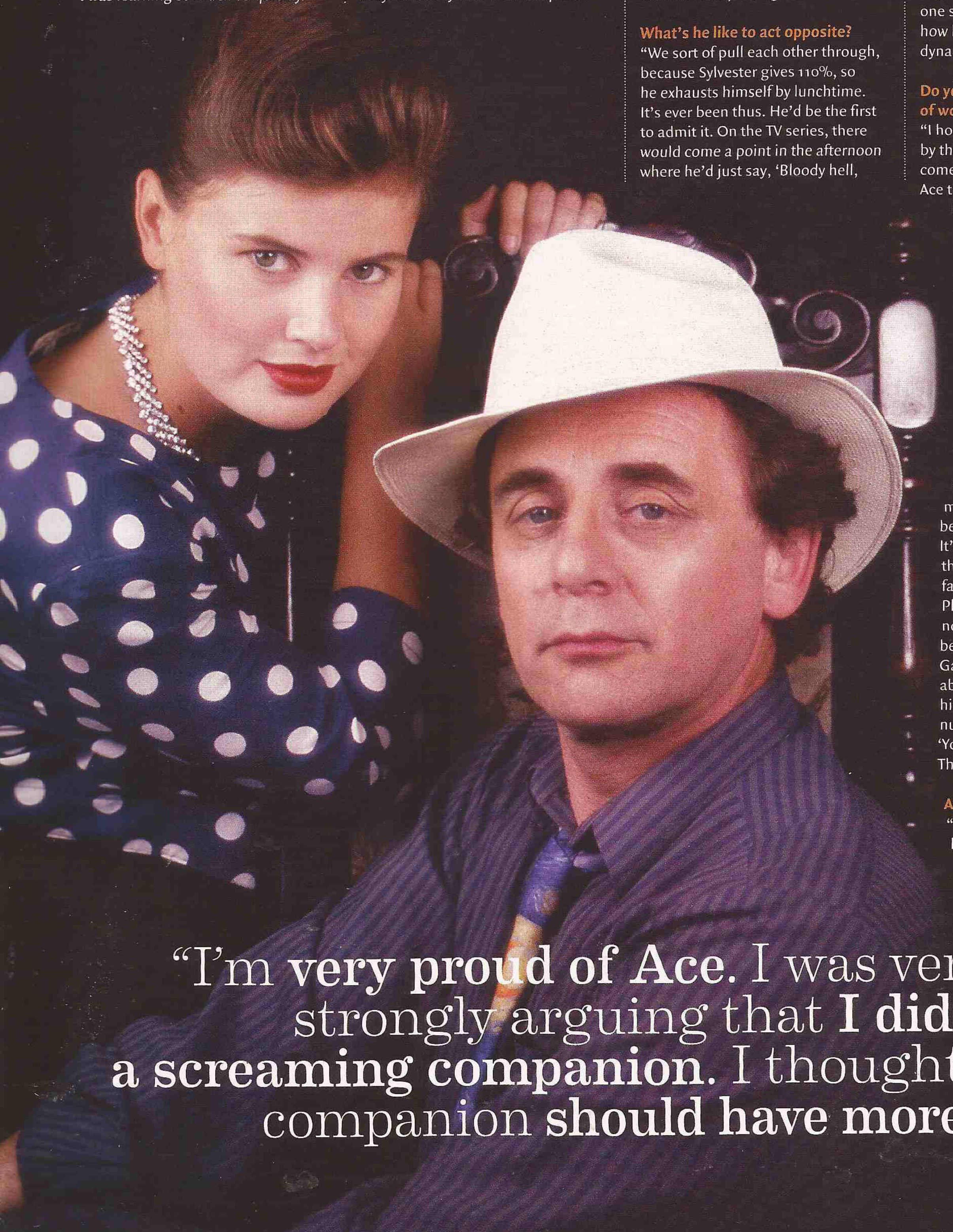
Ace and the Doctor – ready for anything!

Do you think you'll ever get fed up of working with Big Finish?
"I hope not. I'm constantly surprised by the writers – I mean, how do they come up with different things for Ace to do, and different aspects of her character? What's really helped over the last few years is having Hex on board – a new companion, that's healthy, because you tend to bounce off them in a slightly different way. That sounds weird, doesn't it? I can imagine Ace bouncing around. But yes, it raises your game."

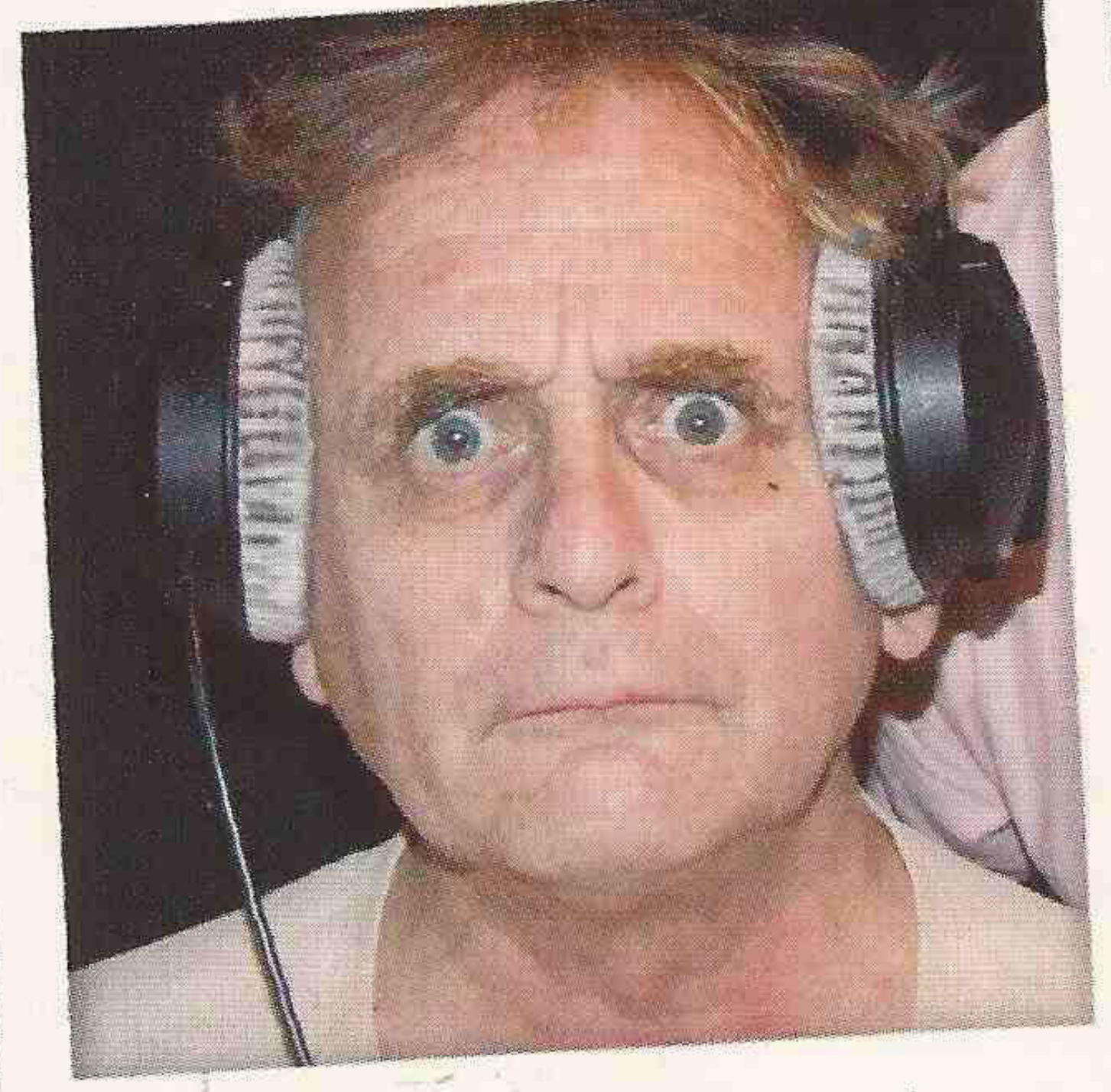
So what advice did you give Philip Olivier about joining the *Doctor Who* fold?
"When I started, nobody warned me – not warned in a nasty way, because it's absolutely brilliant. It's so fantastic that we have these opportunities to meet the fans and to travel. But we told Phil what he was in for. He had no idea. Not long after he'd been cast, he got an invite to the Gallifrey convention in LA. He was absolutely delighted. He's done his nudey calendars – or semi-nudey calendars – and we all said, 'You've got to take those out there. They'll sell like hotcakes.'"

And did they?
"They really did! The fans loved them."

Sophie Aldred was talking to Benjamin Cook



> "I'm **very proud of Ace**. I was very strongly arguing that **I didn't want a screaming companion**. I thought the companion **should have more to do...**"



In the recording studio.

Sylvester clowns around at the Psychic Circus...

and she screamed, and JN-T thought, I've found my new companion!"

DWM sort of wishes that were true, but –

"I don't know if that's an exaggeration, but that's what I was told."

You were told a lie.

"Well, maybe." He chuckles. "But Bonnie represented the end of that era, the last of that type of companion. Maybe that's why there is a negativity towards her from some fans. That's unfortunate for Bonnie. Ace was more streetwise. Mind you, she wasn't allowed to talk with a London accent. That frustrated me. That was JN-T, worrying about the Americans. Ace ended up being a posh street kid. It wasn't until Rose arrived [in 2005] that I thought, that's what Sophie would love to have done. But it's all compromise. I'm glad that I was part of those discussions with JN-T... as well as trying to bring down Thatcher," he laughs.

Elsewhere, all was not well. During Sylvester's three-year tenure, the show had an audience trajectory that resembled a cardiogram of the Sixth Doctor on an exercise bike: up, down, up, critical, dead. Hardly surprising, then, that the show was retired quietly after its twenty-sixth season, in 1989. "It just went kaput," says Sylvester. "No big goodbye. No great dramas off or on screen. We'd finished filming, and I got a phone call from JN-T, and he said, 'Kent,' because that's my real name, 'I'm phoning up to tell you I've written you a letter, but I'll read it to you' – and he told me it wasn't coming back. I wasn't that surprised.

"It had been put into 'hiatus'. A horrible word. I hate that word. There was loads of politics involved. The guys on the sixth floor wanted rid of it. They'd always wanted rid of it, because it got in the way of them making programmes that would make their name, make their career, give them immortality. If it had been commercial, if we'd been on ITV, they would never have got rid of *Doctor Who*, because it made too much money.

"I suppose, looking back, it was pretty obvious from the beginning of my first series that there was something amiss, that it wasn't being given the support it deserved. Definitely in my third season, it was *really* obvious. The BBC was trying to destroy it. The tragedy for me is that we felt it was getting better. I think it was the best season, for us. Lots of good stuff in there.

"Although the viewing figures didn't look good, we were put up against *Coronation Street*. We didn't stand a chance. We got no advertising. I met people in the street, friends of mine, who didn't know *Doctor Who* was still on! It was totally ignored, that last season. *Radio Times* did nothing. Partly that's because JN-T knew he was going to leave, and wanted to save the press for that announcement, halfway through the season."

That sounds... misjudged.

"It was misjudged, in a way. He was thinking about his career more than he was thinking about *Doctor Who*, but... look, he'd committed a long part of his career to *Doctor Who*. He thought, with this announcement, he'd be inundated with all sorts of offers. This never happened. I don't even remember if the press took it up as a story. But I perfectly understand – he was looking out for himself. In this business, in a sense, you have to.

"Yes, you could say it's selfish, but he wanted to have another career. I don't want to knock him, really, because he was the guy that chose me, and I had a great time with him. Years later, I met someone who said they'd asked him who his favourite Doctor was, and he said, 'I can't tell you that. But I'll tell you this – I'm a great friend of Sylvester McCoy's.'"

Did it bother Sylvester, for those first few years following the cancellation, that he was known as the last Doctor Who?

"The last of the Mohicans?" he muses.

Yeah, if you like. It's a bit of a cross to bear, isn't it?

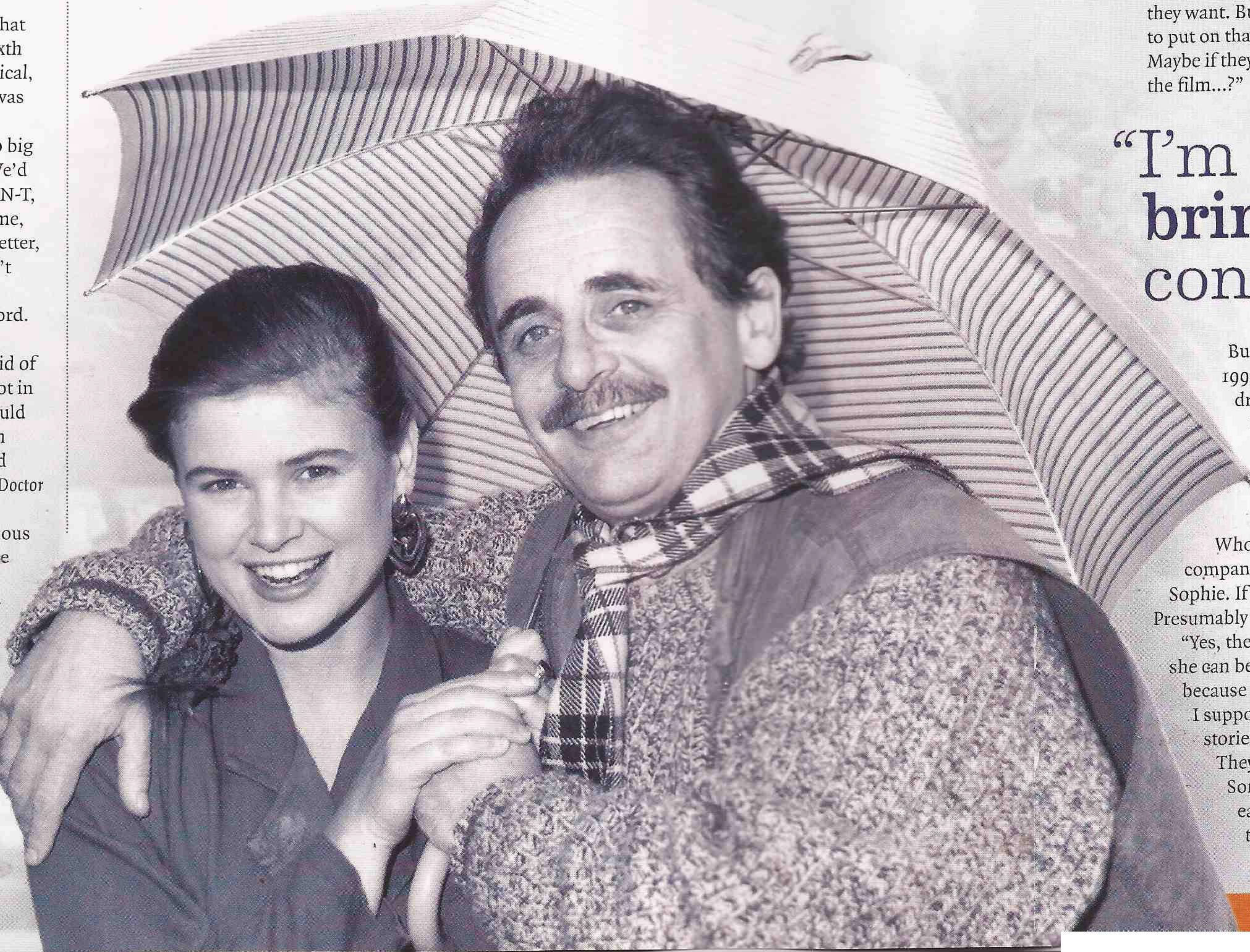
"Partly it did feel like that. But I always thought it'd come back. You see? I was utterly convinced. I kept the faith. Because it seemed to me the most stupid decision to take it off in the first place."

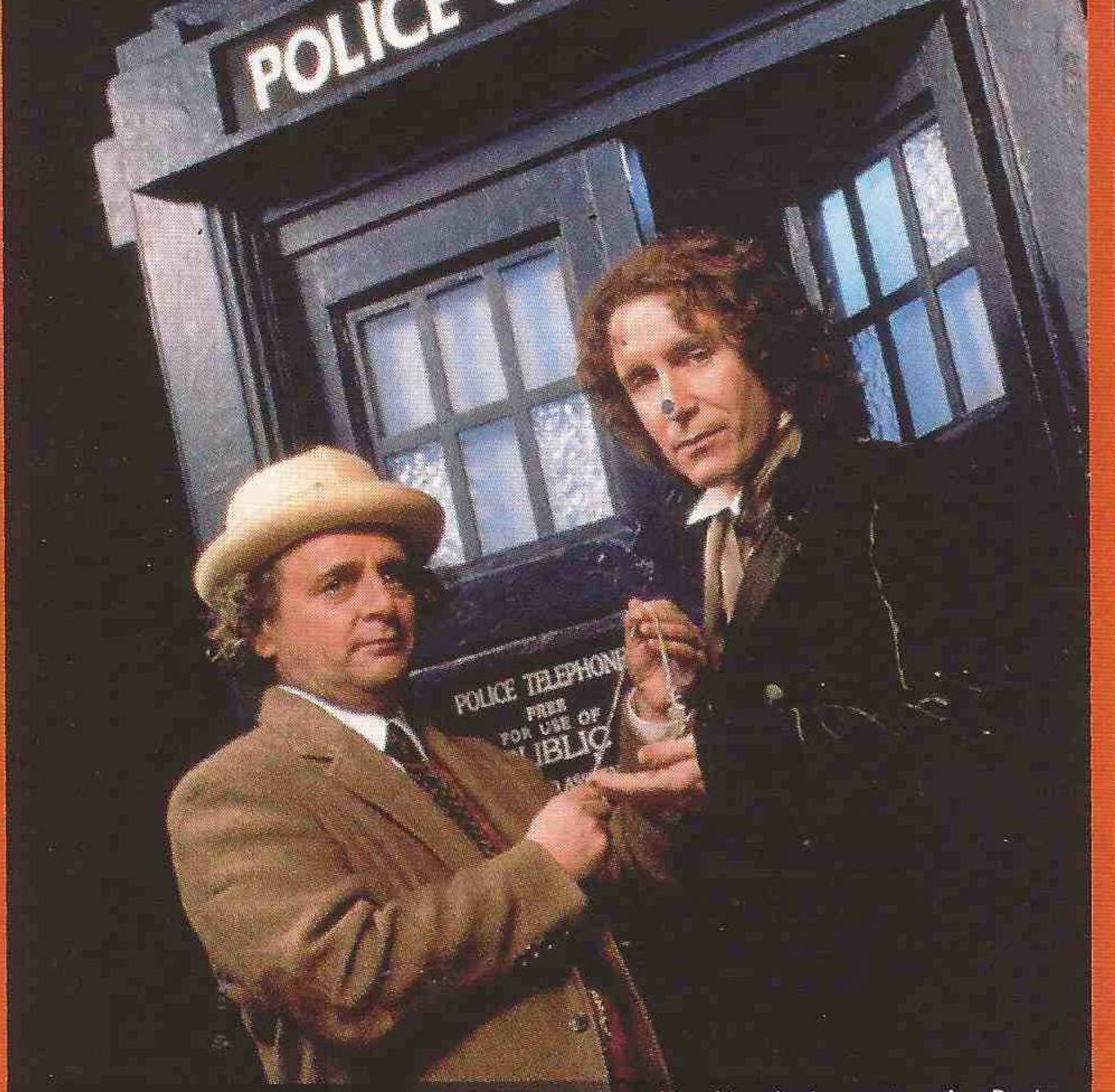
In 1996, when *Doctor Who* returned, with Paul McGann as the Eighth Doctor, in a TV Movie, the flame was reignited – but for one night only. The movie pilot was not taken up as a series. "That was disappointing," says Sylvester, who returned for the movie's opening act. "I'd always committed myself to film a regeneration, because of what happened with the changeover from Colin to myself.

"Originally, when they approached me, I thought I'd just be in the pre-credits, but I'm in quite a lot of it, aren't I? I saw it again recently, and I hadn't realised quite how much I'm in it. I mean, I don't do much – I was lying about, being pushed up and down on a trolley – but I loved doing it. I had no responsibility. I could just enjoy myself. Paul was terrific.

"It did very well over here, didn't it? But I was disappointed with the reception it got in America. It was only watched by blokes. No women watched, which is odd, really, because Paul is rather attractive. If more woman had watched it, it might have gone to a series. The producer, Philip Segal, was an English chap who had gone to America. He was trying to keep everybody happy – British audiences, American audiences, the BBC, Fox – and that got in the way of it."

And here's a confession: "They should never have had me in it," says Sylvester, before adding: "Or I should have been in *all* of it. Heh! No, I should not have been in any of it, because it made it too confusing, I think, to a new audience. What it should have done is: Paul McGann, story, grab that audience, then brought me back *later on*, if they'd wanted, and explained that part of the show's history. That would have been a better way to do it."





Sylvester handed over the TARDIS keys in 1996, making him the longest-serving Doctor.

Today, Sylvester is still enjoying playing the Seventh Doctor in audio dramas, alongside his co-stars Sophie Aldred (Ace) and Philip Olivier (Hex)

A decade or so later, Sylvester still watches *Doctor Who*, but wishes that the show had had today's support from Auntie Beeb back when he had his foot in the TARDIS door. "It would have been great to have that support," he says. "We could have conquered the world, I think, much as *Doctor Who* has now. Yeah, I'm jealous of that. I think anybody would be.

"But I'm delighted that they've done such a good job in bringing it back. I'm so proud to have that connection with this very successful programme. It wasn't allowed to be successful when I was doing it. At the time, I didn't know why. It was only afterwards that I realised I wasn't given a fair crack of the whip. I wish I had been."

Would he go back?

"For a long time, I always thought I would, because that's the one thing fans always ask for. They love stories with returning Doctors, and I've always thought we should try to give the fans what they want. But the other day, I was thinking, if I had to put on that costume again, I'd look ridiculous. Maybe if they put me back in my costume from the film...?"

> "I'm delighted they've **done such a good job in bringing the show back.** I'm so proud to have a connection with **this successful programme...**"

But once a Doctor, always a Doctor. Since 1999, Sylvester has appeared in 40 audio dramas for production company Big Finish. "My Doctor is still alive, and well, and kicking. I still really enjoy playing him." Since 2004, several of the Seventh Doctor's outings have starred Philip Olivier [*see this month's* Who on Earth Is *on page 66 – Ed*] as original companion Hex, alongside Sylvester and Sophie. If two's company, isn't three a crowd? Presumably there's a different dynamic.

"Yes, there is, really. It's good for Ace, because she can be more mature, and instruct Hex, because they're nearer each other in age. I suppose it does affect me sometimes in the stories, when they gently gang up on me. They take the mickey, and that's good fun. Sometimes, Ace and Hex fall out with each other, and the Doctor has to treat them like children. It's like Gordon Brown said: 'They remind me of my two young boys squabbling at bath time.'"

Is Sylvester still learning about the character of the Doctor?

"It depends on the writers, and what they come up with. Over the years, I suppose I've played nearly every kind of emotion that you could have had."

Is he more comfortable with listening back to the audio plays than watching his old TV episodes?

"No, I don't like the sound of my own voice. But I do like to get the response from fans. That's the really good bit, what they think of it – although sometimes I get a bit confused, because we've done so many now, and I can't remember which is which."

Has fan reaction shifted much in the last few years, since the show was resuscitated?

"There are loads more children now, and they know my work," he enthuses. "They've gone back, got the DVDs, and they become interested in you again. I was at a signing in a big store a couple of Christmases ago, and there was a group of children all coming up to chat to me and get autographs. Suddenly, one little girl, I looked at her, and she was terrified. Something behind me had frightened her. She was shaking. Real, utter terror. I looked round, and it was a Dalek!

"I stood up and said, 'Don't worry, I'm the Doctor, you're safe with me.' I didn't do it for comedic effect. I did it for that little girl. I think it was the best piece of acting I've ever done! I wanted to save that little girl from her terror. But it's brilliant that the Daleks are still terrifying."

But Sylvester has a more sober view of some of the older, more 'hardcore' fans – those who take things a little *too* far: "I feel sad for them. It's a shame. They should just enjoy it, and relax. It's supposed to be fun. If people take it far too seriously, they'll get hurt by it, because it'll never be as perfect as they want it to be. There's something quasi-religious about fandom. I may not have become a priest, but I've ended up becoming the equivalent, in a way! I was trying to work out how to turn it into cash, become rich. L Ron Hubbard made a fortune."

Does Sylvester ever wish he was Doctor Who for longer? It was just three years in a career that's spanned decades.

"It was, wasn't it? I mean, it was, but it isn't. It's become a huge part of my life. I just enjoy it. It doesn't bother me at all, because I've been able to do other things. My television career maybe hasn't been quite as exciting, but nowadays I only tend to be asked to do the odd little eccentric role. I don't mind. I quite enjoy that. I've had an extraordinary acting career. The things I've done!"

He doesn't seem like the sort of person to have regrets, **DWM** suggests.

"No. Funnily enough, I was at the doctors recently, because I've got these new hips, and it's a major operation, and afterwards some people can get depressed. He said to me, 'Have you suffered from any depression?' I said, 'No, I'm surprisingly happy.' That's what came out of my mouth. I should have been depressed. I could have been. I've gone through a lot of pain. I used to be very physical – I used to run, jump, and never stand still – but I haven't been able to do that for a couple of years now. But I've never got depressed, and I can't understand why. Every morning, I wake up, and I'm just really happy to be around.

"If you look at my life, I should be the most miserable person alive! I suppose I wasn't at my happiest when I was working in insurance. I was a bit lost then, for four or five years. And my early childhood wasn't... well, when I look back on that boy, I think, my God, he had a hard time. At the same time, I had a great time. I found the good times in the bad times."

And this, ladies and gentlemen, sums up Sylvester McCoy. "I've been blessed," he says, "with seeing the positive side of everything."

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Wibbly-Wobbly Timey-Wimey!

(Or "A Brief History of Time Paradoxes")

Time is like "a big ball of wibbly-wobbly, timey-wimey stuff," according to the Doctor in *Blink*. But what are the rules of time travel, and how exactly does it work?

FEATURE BY **NEIL HARRIS** ILLUSTRATION BY **ADRIAN SALMON**

"I'm not exactly breaking the laws of time, but I am bending them a little..."

It's one of the greatest cliffhangers in the show's history. The Doctor is trapped inside the Pandorica, a prison constructed by an alliance of his greatest enemies specifically to hold him. He has been scanned, assessed and understood, his limits and capacities have been extrapolated. There is no way he can get out, and no-one is coming to help him. His best friends are either dead, stuck inside an exploding TARDIS, or a Nestene Duplicate. And the rest of the creation has just ceased to ever have existed.

How does the Doctor escape? A Doctor from the future travels back in time to rescue him. Or rather, he gets Rory to do it, releasing the Doctor from the Pandorica using the future Doctor's sonic screwdriver. Then all the Doctor has to do is to remember to travel back in time and give Rory his sonic screwdriver, so his former self can escape, so that he can travel back in time and give Rory his sonic screwdriver...

"What? What? *What?*" exclaims *Doctor Who* fandom in close-harmony indignation. "But that's cheating! That's breaking the rules!"

But what *are* the rules? Do they allow for exceptions? How *does* time travel work within the *Doctor Who* universe? Is it a place where the future is predetermined? Why can the Doctor interfere in stories set in the future but not in stories set in the past? What does it mean if a point in history is 'fixed', 'in flux' or 'Time Locked'? If somebody is 'un-written' from time, what precisely does that mean? What is the Blinovitch Limitation Effect? Which came first, the chicken or the Jagaroth?

And was the Doctor *really* cheating when he released himself from the Pandorica?

Of course, if there's one consistent rule about how time works in *Doctor Who*, it's that it always works in whatever way is most convenient for the show's writers at the time. So I'll also be touching on how time travel functions within storytelling; when does it serve the drama, and when does it undermine it?

When the show began, David Whitaker, the first script editor, kept it simple. If the TARDIS lands in the present, the future, or on an alien world, our heroes can do what they like, but if it lands in the past, the Doctor is adamant that "You can't rewrite history! Not one line!" Presumably, if you are unaware what is supposed to happen, you can do what you like, but if you do know what is meant to happen, you have no choice but to allow events to take their course. Whitaker lays out the rules in his novelisation, *Doctor Who and the Crusaders*, where the Doctor is asked if you could assassinate Adolf Hitler in 1930:

"But Hitler wasn't assassinated in 1930, was he? No, it would be impossible. Once we are on Earth, we become a part of the history that is being created and we are as subject to its laws as the people who are living in that period."

Though even within this rule there is room to wriggle. When the Doctor says "You can't rewrite history!" does he mean 'can't' in the sense of physically-impossible or *shouldn't*? In the same way that someone might say, 'You can't drive through a red light' – you could if you wanted to, because it's only a highway law, rather than a physical law, that is there to stop you. This is the case in *The Massacre of St Bartholomew's Eve*, in which the Doctor justifies abandoning Anne Chaplet to almost-entirely-certain death – it's not on the basis that he *can't* change history, but that he 'dare not'.

"When the Doctor says '**You can't rewrite history!**' does he mean that it's **physically impossible**, or simply that **you *shouldn't***...?"

Even after the Doctor's warning in *The Aztecs*, Barbara *does* make a difference to history, albeit only to the life of the priest, Autloc. So a principle is established that will eventually become the basis for stories like *The Fires of Pompeii* and *The Waters of Mars*: You can't – or at least, *shouldn't* – change the significant, history-book things, but you can save the 'little people'. Though in *The Waters of Mars*, the Doctor admits that this is "only a theory" and says "*I think* certain moments in time are fixed", implying that this is something even the Doctor, even the Time Lords, aren't sure about. Could it be that 'fixed points' in history are, in fact, not fixed at all?

The Doctor states in *The Fires of Pompeii* that the destruction of Gallifrey in the Time War is, like the destruction of Pompeii, a 'fixed point'. But we later learn in *The Stolen Earth* that the War was 'Time Locked' which seems to be a different thing altogether; rather than there being a theoretical or moral obstacle to the Doctor attempting to return to the war to save his people, it seems to be a physical barrier, from which "nothing can get in or out" (well, nothing except for Dalek Caan, Davros, a Whitepoint Star, and the enigmatic Woman from *The End of Time*).

Can you change history? *The Aztecs* was the first time someon

The idea that all time travellers are free to make small alterations to time helps explain why the Butterfly Effect, of concern to Martha in *The Shakespeare Code*, doesn't come into play; so long as a time traveller doesn't change anything of great and lasting significance, they are free to accidentally stamp on as many hymenoptera as they wish. As the Doctor says in *Turn Left*, "the universe just compensates around tiny little changes" (contradicting Rose's line in the same episode that "The wrong word in the wrong place can change the entire causal nexus" – but after the apocalyptic events of *Father's Day*, Rose has reason to be cautious). The Doctor muses on this point in *Remembrance of the Daleks*...

"Every great decision creates ripples, like a huge boulder dropped in a lake. The ripples merge, rebound off the banks in unforeseeable ways. The heavier the decision, the more uncertain the consequences."

... suggesting that small decisions, like tiny pebbles dropped in a lake, don't make a vast deal of difference. So, for instance, the rescue of the Caecilius family in *The Fires of Pompeii* appears to have had no repercussions, just as the universe accommodates the un-writing of the clerics in *Flesh and Stone*. Although they ceased to have ever existed, nothing else changes as a result. It's like a version of *It's a Wonderful Life* in which Jimmy Stewart visits a world in which he was never born and discovers that things would have turned out exactly the same.

But what about if you're visiting the future or another planet? Surely, from the point of view of someone in the year 2165, the events of the year 2164 are history? In *The Dalek Invasion of Earth* the Doctor tells Ian "I think we should pit our wits against [the Daleks] and defeat them!" which, whilst being something of a no-sh**-Sherlock moment, is significant because it's the first time the Doctor decides to interfere in Earth's destiny. Which means either he's altering history, or he knows the Daleks were defeated in 2164 and is *making* history happen, or that the Dalek occupation of Earth is an

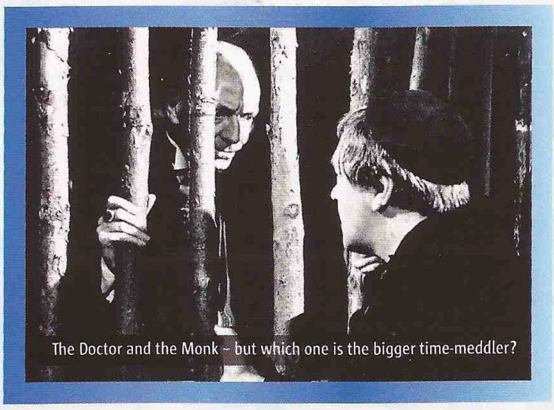
The Doctor breaks the rules by saving Adelaide Brooke's life – but she decides to put history back on track...

aberration from what *should* have happened and he is setting history back on its proper course.

The idea that the future can be changed is challenged in *The Tenth Planet*, in which the Doctor knows that the planet Mondas will be destroyed in 1986 and so resolves not to interfere. Certainly, by *Attack of the Cybermen* he considers the destruction of Mondas in 1986 to be part of the 'web of time'. So it seems that it's not so much a question of whether you're in the past or future, but whether or not you're trying to change a 'fixed point'; this is the dilemma the Doctor faces in *The Waters of Mars*, effectively an 'historical' adventure set in the future. On the other hand, we learn in *Cold Blood* that whether or not humanity makes peace with the Silurians is *not* a 'fixed point'; which is odd, given that handing over half the planet to prehistoric *Homo reptilia* would be quite a big change to life in the twenty-first century – but then, if it *weren't* an option the Doctor wouldn't have been able to pursue that course in *Doctor Who and the Silurians* either.

The idea that history has a proper course suggests a version of history before time travel was discovered, though not 'before' in a strict chronological sense. Rather, it's as if someone at the end of time – Professor Yana, say – wrote a history of the entire universe but then, because time travel *was* discovered, and time travellers began to influence events, history began to diverge from the written account. This implies that history is predetermined, it was 'written' in some sense, but that the discovery of time travel was *not* part of that predetermined history, so it *wasn't* written in the book, but now that time travel exists it means that nothing is predetermined any longer, in the future or in the past... *Hello there, This is Neil from the end of the article. I've just travelled back in time to let you know that I'll be picking up on the idea of 'predetermined history' later on. See you then. Bye.*

When Dennis Spooner took over as showrunner in 1965 (or 'story editor' as the job was then called), the time travel rules changed. Most notably, you have *The Space Museum*, in which our heroes glimpse a *potential* future – like Scrooge, they see 'shadows of things that *May* be' rather than 'shadows of things that *Will* be' – and *The Time Meddler*, in which the Meddling Monk attempts to change the final score of the Battle of Hastings. So history can be re-written – indeed, *The Time Meddler* tells us that time has *already* been re-written, as the Monk has been giving tips to Leonardo and helped construct Stonehenge using anti-gravity lifts. So presumably the Meddling Monk was also in on the Pandorica Planning Committee.



The Doctor and the Monk – but which one is the bigger time-meddler?

But the story which really lifts the lid on the can of worms is, surprisingly, *The Myth Makers*. In this story, the Doctor is captured by Agamemnon and ordered to come up with a means for the Greeks to enter Troy. The Doctor knows his classics and so reluctantly – on pain of death – suggests they build a wooden horse. So it turns out that the wooden horse of Troy – which the Doctor had dismissed as a dramatic device invented by Homer – was actually the Doctor's idea. Except it wasn't, because he got the idea from Homer...

This is the earliest example of what's called an 'ontological paradox' or, more simply, a 'free-lunch paradox'. Because if the Doctor got the idea of the wooden horse from an account written about the time when the Doctor came up with the idea for the wooden horse... who came up with the idea of the wooden horse?

This is different from examples of the Doctor making sure history follows its correct course – either by preventing others disrupting it, such as in *The Time Warrior*, *The King's Demons*, *The Fires of Pompeii* and *The Next Doctor*, or *inadvertently*, by starting the fire of Rome in *The Romans* or the fire of London in *The Visitation* or burning down the old priory in *Pyramids of Mars* (note: the Doctor is a well-known historical fire-hazard) or even telling Gareth which exam questions to answer in his mid-term paper in The TV Movie. Rather, this is the Doctor making something happen which *wouldn't otherwise have occurred* using information from the future – having his 'free-lunch' and eating it.

Now, in the case of the wooden horse, it might be argued that Homer came up with the idea first, that he was the 'first cause', part of the 'original' history written at the end of time. So even if the Doctor's interference has resulted in a 'free lunch' paradox, there is a starting point. Even though *that starting point now did not happen*. Which is another concept which has existed throughout the show's run – that you can retain information, memories, even memorabilia, from versions of history which have since been 'un-written'.

> "The Tenth Doctor **slides down a slippery slope**, becoming the '**Time Lord Victorious**' with his **disastrous attempt to change history**..."

How to use a **Time Machine** to open a safe:

(A simplification of Han's Moravec's *Time Travel And Computing*, 1991.)

Suppose you have a basic form of time machine – a time telephone, which allows you to receive messages from your future self. You're trying to crack the code to open a safe, and you only have one attempt – get it wrong and the alarm will sound. This is your plan:

- If you hear from your future self, you will follow their instructions.
- If you don't hear from your future self, you will try the combination '000000'.
- If the combination you have tried works, you will use your time telephone to tell your former self the correct combination.
- If the combination you have tried doesn't work then, just before the police arrive, you will use your time telephone to tell your former self to try the combination the-number-you-tried-plus-one.

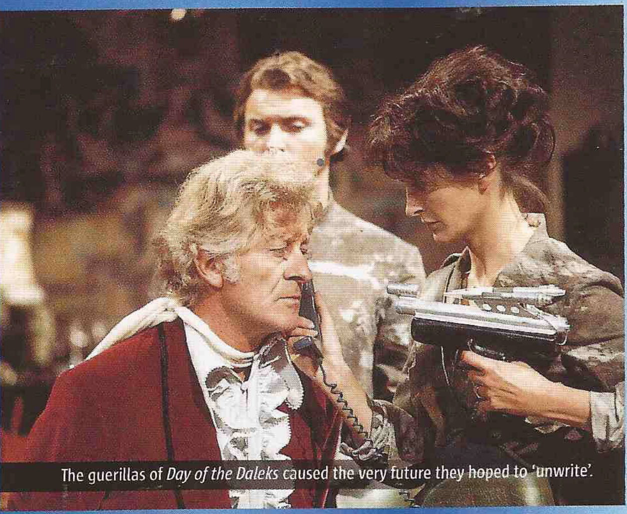
This is, of course, an iterative loop with a clear start point ('000000') and end point (the correct combination). But the *only* outcome which doesn't give rise to a paradox is the following:

You hear from your future self, you try the combination they suggest, it works, so you use your time telephone to tell your former self the correct combination.

So that is the only outcome that can possibly happen!

(The two paradoxical outcomes are: You try a number, it doesn't work, so you tell your former self a *different* number; and: You don't hear from your future self, so you try '000000', and whether or not it works, you then *do* get in contact with your former self.)

This has been a frequent feature in recent years, but for clarity, here's two examples from the old days. Firstly, in *The War Games* the Time Lords decide to 'dematerialise' the evil War Lord. He fades from view and we are told it will be "as though [he] had never existed." And yet had he never existed, he would not have been able to conduct the War Games in the first place. This would appear to be the first example of somebody being 'un-written'; they are physically removed, all memories of them are lost and all trace of their existence is gone – but the *effects* of their actions remain. The universe comes up with a new version of events which makes sense (in the



The guerillas of *Day of the Daleks* caused the very future they hoped to 'unwrite'.

"I'm so sorry I'm late but I got lost up my own causal nexus."

same way it compensates for disappearances into the Crack in the Time Field). So *The War Games* still happened, but somehow without the War Lord. In which the War Chief and the Security Chief spent even *more* time arguing.

A slightly less baffling example is *Day of the Daleks*, in which the Doctor uncovers a 'free-lunch' paradox in which an explosion at the Peace Conference at Auderly House leads to World War III, allowing the Daleks to invade, which in turn inspires a group of guerrillas to travel back in time to prevent the explosion – only for one of the guerrillas, Shura, to be the one who causes it. However, the Doctor evacuates the Peace Conference, meaning that the 'false' future with the Dalek invasion is 'un-written'. But its effect – a large, smoking hole where Auderly House used to be and several UNIT soldiers' spouses now claiming widow's pensions – remains. The Doctor and Jo Grant continue to remember their visit to the future Earth, even though it's a future that can now no longer happen.

What this illustrates is that it's possible to remember events – or even to take objects, such as Shura's bomb – from pasts or futures which then cease to be part of history. In the same way that events that have been 'un-written' can still be remembered – the ravaged future Earths seen in *Pyramids of Mars* and *Last of the Time Lords*, for instance.

However, the way people (and Leadworth ducks*) are 'un-written' by the Crack in the Time Field appears to be slightly different; although Rory has been removed from history, Amy still remembers him, subconsciously, and eventually recognises him in *The Pandorica Opens*. And even though Rory has been un-written, there's still a Polaroid of him, in Roman regalia, in Amy's bedroom. It would appear that when the Crack in the Time Field wipes people from time, it still leaves traces behind, but traces which cannot be consciously recognised. We learn in *The Big Bang* that the effects of this Crack are based upon Amy's memories, as she has grown up next to it with "the universe pouring through her dreams every night" – its influence is selective and dependent upon her, so if she remembers someone who has been un-written then they will be un-un-written, as becomes the case with Rory and the Doctor.

So how easy is it to change history? Not that easy, given that the universe compensates for 'little changes'. No, you have to either be a time traveller or an extremely powerful being. As the Doctor says in *Pyramids of Mars*, one man may change history 'to a small extent' but:

> *"It takes a being of Sutekh's almost limitless power to destroy the future."*

Which holds true throughout the series. Attempting to change history is the preserve of the most powerful races; the Daleks in *The Evil of the Daleks* and *The Stolen Earth*, Cybermen in *Attack of the Cybermen*, Sontarans in *The Time Warrior*, Scaroth in *City of Death*, Fenric in *The Curse of Fenric* and Time Lords like the Meddling Monk, the Master, Rassilon – even the Doctor himself.

You may not have noticed, but the Doctor himself has wilfully changed history – and long before *The Waters of Mars*. In *Carnival of Monsters* the Doctor has heard the mystery of the SS *Bernice*, a ship which disappeared in the Indian Ocean. Except that, at the end of this story, the Doctor returns the SS *Bernice* to the Indian Ocean on the night of its disappearance so there never *was* any mystery. It may only be a small alteration, but nevertheless, this is the Doctor changing what, for him, is established history. He still remembers the disappearance of the SS *Bernice* even though it now no longer took place. Which might explain why Jo has never heard of it (but that could simply be due to ignorance, Jo Grant never having heard of most things).

This isn't the only time the Doctor alters history. In *City of Death* he prevents Scaroth from attempting to re-write history – yet he re-writes history himself, in felt tip, on six canvases that will later be painted over with Mona Lisas. In *The Unquiet Dead* he considers giving the gaseous Gelth access to Victorian corpses. And from *The Christmas Invasion* onwards, the Tenth Doctor slides down a slippery slope, starting his tenure by un-writing the 'Golden Age' under Prime Minister Harriet Jones – a 'Golden Age' predicted in *World War Three* – before crossing into established events for 'cheap tricks' in *Smith and Jones* and becoming the Time Lord Victorious in *The Waters of Mars*, with his disastrous attempt to save Adelaide Brooke.

But with the Time Lords destroyed in the Time War, who's to stop him? It's not as if the Time Lords weren't above changing history themselves. *The Three Doctors* makes it clear that the Laws of Time are not physical laws, but laws enforced by the Time Lords – the 'galactic ticket inspectors' of *The Time Warrior*, who, according to *Attack of the Cybermen*, have those who 'transgress the laws of time' destroyed. As the Doctor says in *Father's Day*:

> *"[There] used to be laws that stopped this kind of thing from happening. My people would have stopped this. But now they're gone."*

Oh **blast!** Here we go agai

Four of the most stupid and inexplicable uses of Time Travel in *Doctor Who*.

The Gunfighters

In which the Doctor has had his brain scooped out with a dessert spoon and thus spends the final episode trying to *prevent* the Gunfight at the OK Corral.

Meglos

The Doctor and Romana are trapped in a Chronic Hysteresis, a time-loop forcing them to relive the same events over and over again, Romana waggling K9's tail, the Doctor almost tripping up. And how do they escape the time-loop? By repeating themselves a little bit early, thus throwing the time loop out of phase.

The Trial of a Time Lord

What is the Doctor's easiest adventure? Is it *Blink*, where he has been given detailed instructions how to save the day beforehand? No, it's the Vervoid part of *The Trial of a Time Lord*, where the Doctor has the adventure after having watched the whole thing on television. Twice!*

The TV Movie

The TARDIS enters a 'temporal orbit', in which any deceased supporting characters – even those who were killed before it entered the 'temporal orbit' – can be conveniently resurrected.

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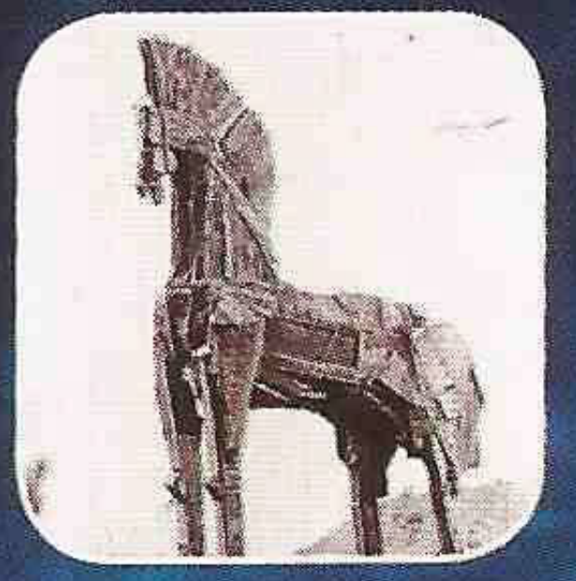
* Having disappeared through a 'quack in time', I was hoping the ducks would come to the

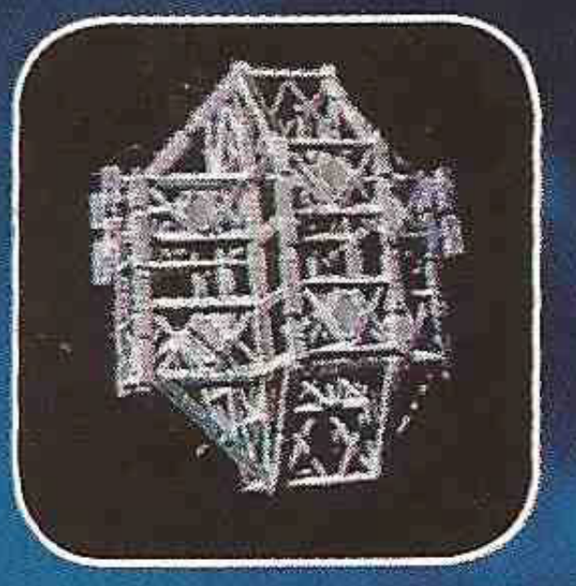
A Time Loop? It's, um, well... it's a Time Loop!

So how do these time loop things actually *start*?! Let's take a look at some of the best examples of 'free lunch' and predestination paradoxes in *Doctor Who*...



The Myth Makers
The Doctor suggests the idea of a wooden horse, having read Homer's account of the Trojan War. Thus he ends up inspiring the very myth from which he drew his inspiration.

Logopolis
The Doctor sees the Watcher, a projection of his future self during regeneration, and as a result sets in action a chain of events that lead to his own regeneration.



Terminus
The ship at the heart of Terminus travelled back in time and dumped its fuel in a void – thus kick-starting the Big Bang, the creation of the universe and, ultimately, the ship itself.

Battlefield
The Doctor finds a note from his future self informing him that 'Morgaine has just gained control of the nuclear missile'. So at some point a future Doctor is going to have to go back and leave this note for his former self.

The Curse of Fenric
Ace advises Kathleen to go with her baby Audrey to live at number 17, Old Terrace, Streatham, the address of Ace's grandmother. Ace later discovers that Kathleen was her grandmother, and that little baby Audrey is, in fact, her muzzer. Er, I mean *mother*.

Bad Wolf/The Parting of the Ways
In *Boom Town* the Doctor and Rose wonder why these words are following them through time. Which gives Rose the idea, in *The Parting of the Ways*, to scatter these words through all time and space. As she puts it, *"I am the Bad Wolf. I create myself."*

New Earth
Cassandra has Chip's skin styled in her favourite pattern, based on the last person to call her beautiful. Who of course turns out to have been Chip, inhabited by Cassandra's mind, taken back in time in the TARDIS.

The Master's reign of terror as Prime Minister Saxon never actually happened. Or did it...?

> "**The Master uses a 'Paradox Machine'** to allow **two conflicting realities** to co-exist, and for the Toclafane to **decimate their own ancestors**..."

◄ But these are laws more honoured in the breach than the observance. Forget the War Lord – it's as if he never existed – and cast your mind back to *Genesis of the Daleks* where a Time Lord appoints the Doctor to avert the Daleks' creation. And although the Doctor doesn't succeed, he *does* set their progress back a thousand years – meaning that all his previous adventures with the Daleks no longer occurred as he remembers them; *The Dalek Invasion of Earth* of 2164 is now postponed to 3164. This isn't a 'tiny little change' that could be 'compensated' for, this is the most powerful race in the universe engineering a new course of history, and would help explain why all the Dalek stories after *Genesis of the Daleks* seem to take place in a different Dalek chronology. (This isn't the only time that Dalek history has changed; in *Dalek*, set in 2012, Henry Van Statten doesn't recognise what a Dalek is – yet after *The Stolen Earth*, set several years earlier, everyone on Earth knows what the Daleks look like. However, *Victory of the Daleks* implies that everyone on Earth has forgotten – or that their presence was un-written – meaning that Van Statten's ignorance makes sense after all. More-or-less.)

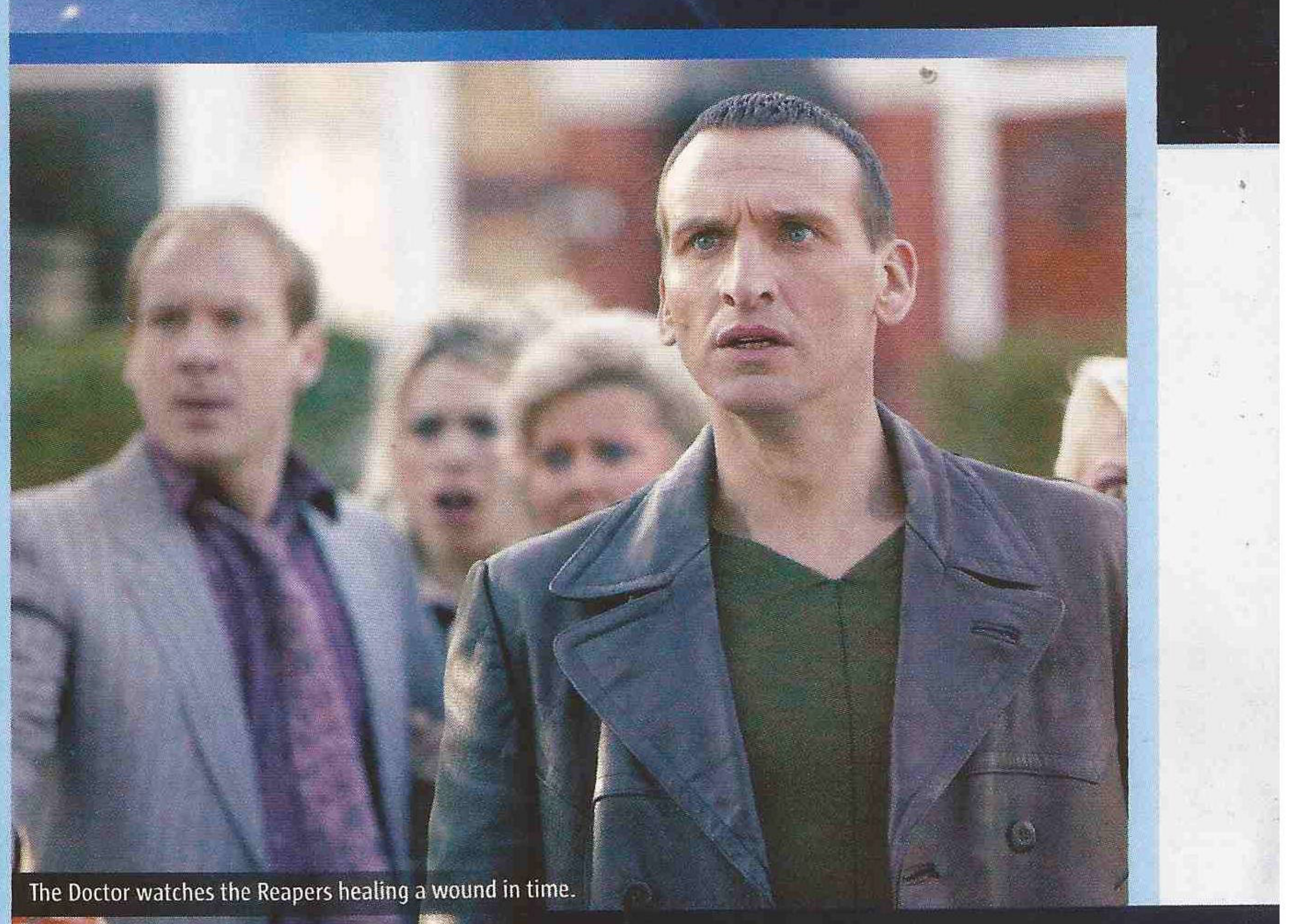
It's one of the ironies of the Laws of Time that we see them being broken more often than being upheld; Time Lords taking Doctors out of time in *The Three Doctors*, *The Five Doctors* and *The Trial of a Time Lord*, and in *The End of Time* it seems that in the Time War both sides were breaking the laws of time, creating 'The Could-Have-Been-King and his army of Mean-Whiles and Never-Weres.' As Adric observes when reading the Doctor's 'Time-logs' in *The Keeper of Traken*, changes in history are quite commonplace:

"I read about something that's just happened – the next page says it didn't happen at all – and over the page it says it did happen, but many years ago!"

But surely if the Doctor – or anybody – were to change his own history, that would create all sorts of paradoxes? Well, not if you're powerful enough and know what you're doing. In *Last of the Time Lords* the Master converts the Doctor's TARDIS into a 'Paradox Machine' in order to facilitate the Toclafane decimating their own ancestors, and the malevolent future Doctor in *The Trial of a Time Lord*, the Valeyard, presumably had a similar approach in mind when attempting to obtain his former self's regenerations.

The clearest explanation of what happens if you change your past is in *The Two Doctors*, in which the Sixth Doctor is briefly convinced that somebody has killed his second incarnation. We've already seen that later Doctors can be threatened by previous incarnations being displaced from their time-streams – the Fifth Doctor experiencing 'pangs of cosmic angst' and being pulled into the time vortex in *The Five Doctors* – but in *The Two Doctors* the Sixth believes he is a 'temporal tautology', caught in an embolism outside the time flow, waiting for his past 'death' to catch up with him, along with the collapse of the entire universe. Unfortunately, this extremely dramatic idea is ignored for the rest of the story; instead when the Doctor's second incarnation is given the Androgum inheritance, the Sixth Doctor experiences the effects, suggesting an alternative history of *Doctor Who* in which the Third, Fourth and Fifth Doctors went around with orange eyebrows savagely consuming everything in sight.

Did bushy red eyebrows briefly infect the Doctor's entire timeline in *The Two Doctors*?



The Doctor watches the Reapers healing a wound in time.

(However, this idea does form the basis of part of *The Big Bang*, as Amy only exists as a 'temporal tautology' – as her younger self ceases to exist before her eyes. This idea, an unravelling of "the causal nexus", as feared by Rose in *Turn Left*, also occurs in *Logopolis*, where the Master is "interfering with cause and effect!")

What happens, then, if you change history, and you don't know what you're doing, and the Time Lords aren't around to tidy up? You get *Father's Day*. The universe still seems to be attempting to 'compensate', but by using the Reapers to "sterilize the wound by consuming everything inside it" and with the TARDIS being "thrown out of the wound". Presumably this is a case of the 'holistic fabric of time' being punctured as the Doctor had feared in *The Two Doctors*. What's interesting, though, is that the crisis only results from the fact that Rose changed her own and the Doctor's personal histories – causing their past selves to literally pop out of existence. It's this which created the 'vulnerable point', implying that if Rose had rushed to save her father the *first* time round, he might have been one of the 'little people' who *could* be saved (like the Caecilius family in *The Fires of Pompeii*), and it's only the fact that she tried it the *second* time that caused the problem. Then again, the Doctor says that "the whole world is different" because Pete is alive – suggesting that his death, like Adelaide Brooke's, is a 'fixed point' and not open to revision, even though the precise location of his death – and whether he was comforted in his dying moments – are details which can be changed ("Different details, but the story's the same"). Just like *Day of the Daleks* and *Last of the Time Lords*, the events of this story end up being un-written as the *status quo* is restored, with only Rose and the Doctor remembering what took place.

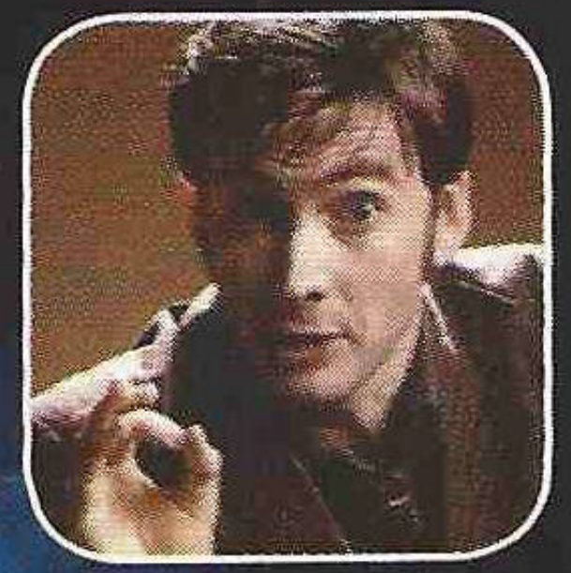
Why should that be? In *Flesh and Stone* the Doctor says it's because they are time-travellers and have a different perspective on the universe; they can still remember events and people that have been un-written. *Cold Blood* muddies this explanation by adding the proviso that this doesn't apply to your *own* personal history, so Amy can remember un-written clerics but can't remember Rory – at least, not consciously (she can remember enough of him for the Nestenes to take a memory print). And this doesn't apply to the Doctor. But this ties in with *City of Death*, in which the Doctor reminds Romana they exist in a "special relationship to time" because they cross the time-fields so often, and thus are able to sense disturbances in time to which everyone else is oblivious. The Doctor exists outside of normal time, and is able to perceive the time loop in *The Lodger* without being caught in it, and can still move in slow motion while everyone else has been frozen in time in *The Time Monster* and *Invasion of the Dinosaurs* (or is being affected by the Time Destructor in *The Daleks' Master Plan*).

So if you're a time-traveller, you're in 'the eye of the storm' – immune to changes to history in general, only in danger from changes to your *own* personal history, or 'time line'. Which brings us to the Blinovitch Limitation Effect, a concept introduced in *Day of the Daleks* as a reason why the guerrillas couldn't make multiple attempts at travelling back in time – the idea being that while they are free to change history, if they were to make a second attempt, they would be attempting to change their own *personal* histories, just like Rose does at the beginning of *Father's Day*.

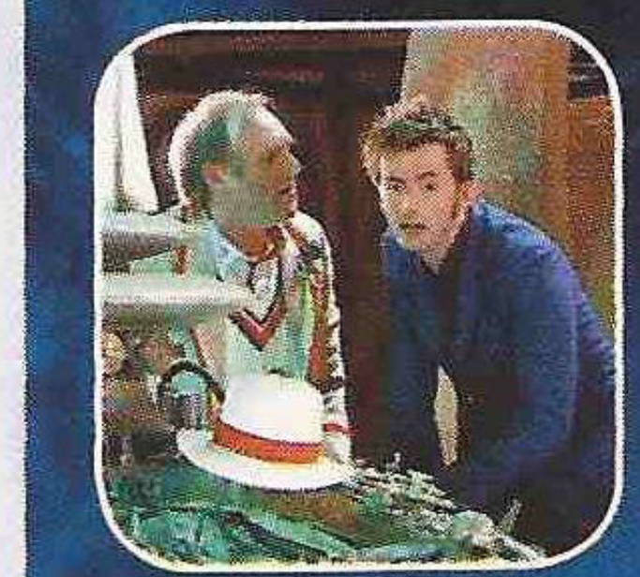
The Blinovitch Limitation Effect is related to the idea that if you come into contact with your former (or future) self you'll cause an explosion, as in *Father's Day*, and *Mawdryn Undead*, and yet it doesn't apply to the Doctor nor to Amy in *The Big Bang* (although in Amy's case, it's not quite the same Amy).

However, the greatest danger seems to lie in creating a paradox which negates itself, such as killing one's own grandfather, as mentioned by Martha in *The Shakespeare Code*. The Doctor prevents a self-negating paradox in *City of Death*, as had Scaroth succeeded in preventing his former self from engaging the warp drive, there would be no Scaroth to prevent his former self from engaging the warp drive. And yet, in terms of paradoxes, what Scaroth is attempting is not really different from the Doctor preventing the disappearance of the SS *Bernice*.

With time travel, cause and effect can become very confused (as indeed can the viewers). In recent years, we've seen effect predating cause many times – the words Bad Wolf turning up before Rose has sent out the Bad Wolf message; the Torchwood Institute shooting down the Sycorax ship before the Doctor has had the adventure with Queen Victoria in which she establishes Torchwood; Mr Saxon making his presence felt before the Master's ►

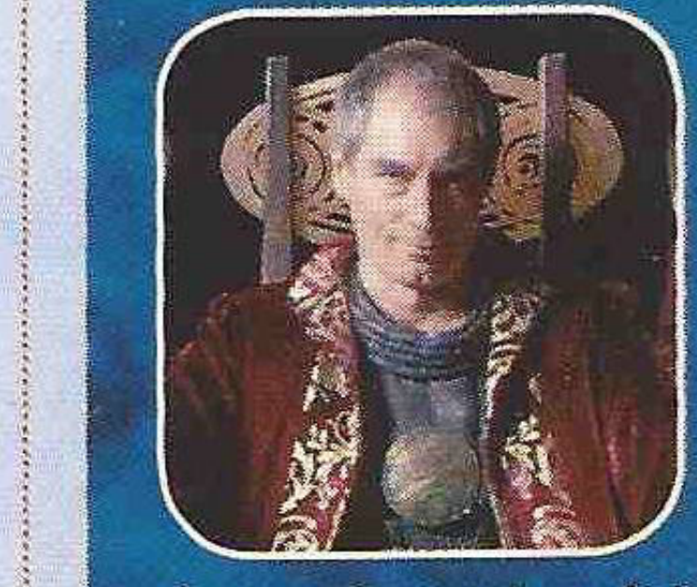


Blink
Everything said and done by the Doctor is based on the instructions given to him by Sally Sparrow based on clues the Doctor has left for her; so when the Doctor is speaking on the DVD he's reading from Lawrence's transcription of the speech found on the DVD.

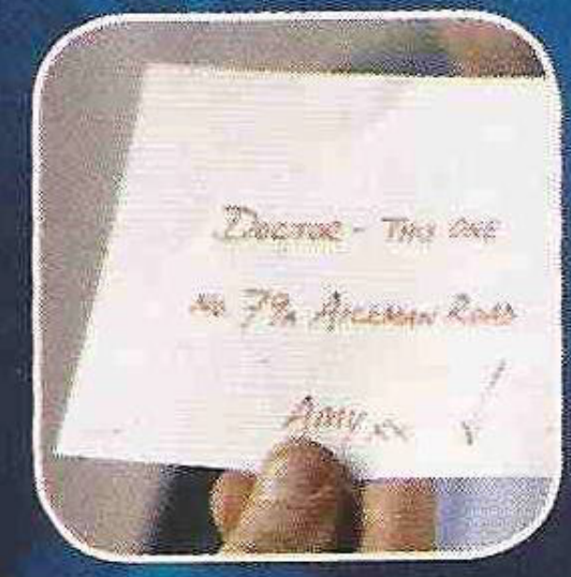


Time Crash
As the Fifth Doctor watches, the Tenth Doctor prevents the destruction of the universe by cancelling out an explosion using a black hole. How did he know how to do this? Because he remembered watching his future self do it when he was the Fifth Doctor.

The Doctor's Daughter
The TARDIS is drawn to the planet Messaline after detecting the presence of Jenny. Upon arriving, tissue from the Doctor's body is extrapolated to create Jenny, thus causing the TARDIS to be drawn there.



The End of Time
The Lord President is informed that history says that one of the survivors of the Time War, the Master, was driven insane by a drumbeat in his head. This gives the Lord President the cunning notion of placing a drumbeat in the Master's head to use as a link to the planet Earth.



The Lodger
After his adventure at Aickman Road, the Doctor reminds Amy to write him a note to leave in the paper shop window so that when he arrives in Colchester, he knows which flat to go to. "Make sure it's a red pen!"

The Pandorica Opens/The Big Bang
Amelia is thirsty because the Doctor stole her drink in the past – so the Doctor goes back in time and steals her drink to give to her in the present.

The Doctor sets off in the Pandorica in *The Big Bang* – and, for the first time in the episode, makes a decision for himself!

restoration in *Utopia*, and most notably, River Song encountering the Doctor in *Silence in the Library*, which is for him their first encounter, and for her their last, with her diary of future adventures and frequent mentions of "Spoilers". Plus there's the Doctor's escape from the Pandorica, in which effect – Rory rescuing the Doctor using the sonic screwdriver – precedes cause – the Doctor giving Rory the sonic screwdriver.

These are all a form of 'free-lunch paradox' called a predestination paradox. The idea being that an effect can be its *own* cause. This is tautological but not necessarily impossible, so long as the resulting time loop is consistent. They are quite common in literature – a good example is *Macbeth*, where Macbeth hears a prophecy that one day he will become king, and so decides to try to become king. Or you have the end of *Bill & Ted's Excellent Adventure*, in which our heroes acquire the keys to a prison cell by deciding that later on they will travel back in time and leave themselves the keys to the prison cell.

Which is all great fun – except for what it implies about how time travel works, as it suggests that everything within the time loop has been predetermined. Which takes us back to the idea that without time travel, all history would be predetermined. *Excuse me for a moment, I'll just pop to a point earlier in this article and mention that I'm going to return to this idea... Back now.* For example; in *New Earth* Cassandra chooses a pattern for Chip based on the appearance of the last person to say she was beautiful – who was, we later learn, Chip. So Cassandra never had any choice in the matter; if she had chosen any other pattern, it would have created a self-negating paradox. She always must, and always will, have chosen the same pattern. Similarly, in *Blink*, could the Doctor have said anything on the Easter Egg other than the words transcribed by Larry? In *Inferno* the Doctor claims that free will is not an illusion, but if you have predestination paradoxes, then there *is* no such thing as free will. Life becomes like the lyrics of Doris Day's *Que Sera Sera* – "Whatever will be, will be."

> "**It's hard to think of a situation** in which **the Doctor is in jeopardy**, where he *couldn't* be saved by **his future self popping back in time**!"

Predestination paradoxes mean that even *with* time travel, history is still predetermined. That the Master always was going to be restored in *Utopia*, because he's already on Earth, posing as Mr Saxon, in *The Runaway Bride*. Why worry whether River Song will be killed in *The Pandorica Opens*, because we've already seen her alive and well in *The Time of Angels*? *Cold Blood* might have shown us that history can be un-written – with the bizarre notion that Amy would want to wave at herself across a hilltop two days in succession – but on the whole, if you've seen the effect, you know the cause will inevitably follow.

That is the danger with these paradoxes. Throughout the show's run, pretty much every script editor has, in his notes for writers, made it clear that the Doctor should not use time-travel to solve his problems, it being the number one thing that new writers got wrong. Admittedly Douglas Adams broke that rule in *City of Death*, but even there, the Doctor isn't using time travel to *change* events, but to make sure they remain *unchanged*.

But if the Doctor can use predestination paradoxes as a way of getting out of tight corners – or tight Pandoricas – the risk is that it can get in the way of storytelling. Firstly, it's very, very hard to think of a situation in which the Doctor is in jeopardy where he *couldn't* be saved by his future self popping back in time to rescue him. Once he's done it once, what's to stop him doing it again? And why didn't he do it all the times before when he had the chance? Yes – why *didn't* he save Adric?

Secondly, there's the fact that any predestination paradox invites the question 'But how did this loop start?' Sometimes it's possible to imagine a 'first cause' that might have iterated to a self-generating loop, but sometimes – as with the problem of how Rory could have got the sonic screwdriver if the Doctor hadn't been released – there is no plausible first cause. Of course, with predestination paradoxes you don't *need* a first cause, as an effect can be its own cause, but nevertheless, it's something that's going to niggle viewers who are paying close attention to the story logic – and telling time-travel stories is *inviting* viewers to pay close attention. And even to draw their own diagrams.

But thirdly, and most importantly, it feels like a cheat. It's not a cheat in the sense that it's doing something impossible, or something that's not been done in the show before, but in the sense that it's too easy. *The Big Bang* gets away with it, (with most of the universe never having existed at this point in the story, it seems that all bets are off, and the normal 'rules' may not apply), but you need only watch other sci-fi shows to see how it can lead to predictable 'cop-out' endings. Because predestination paradoxes can be anathema to suspenseful drama.

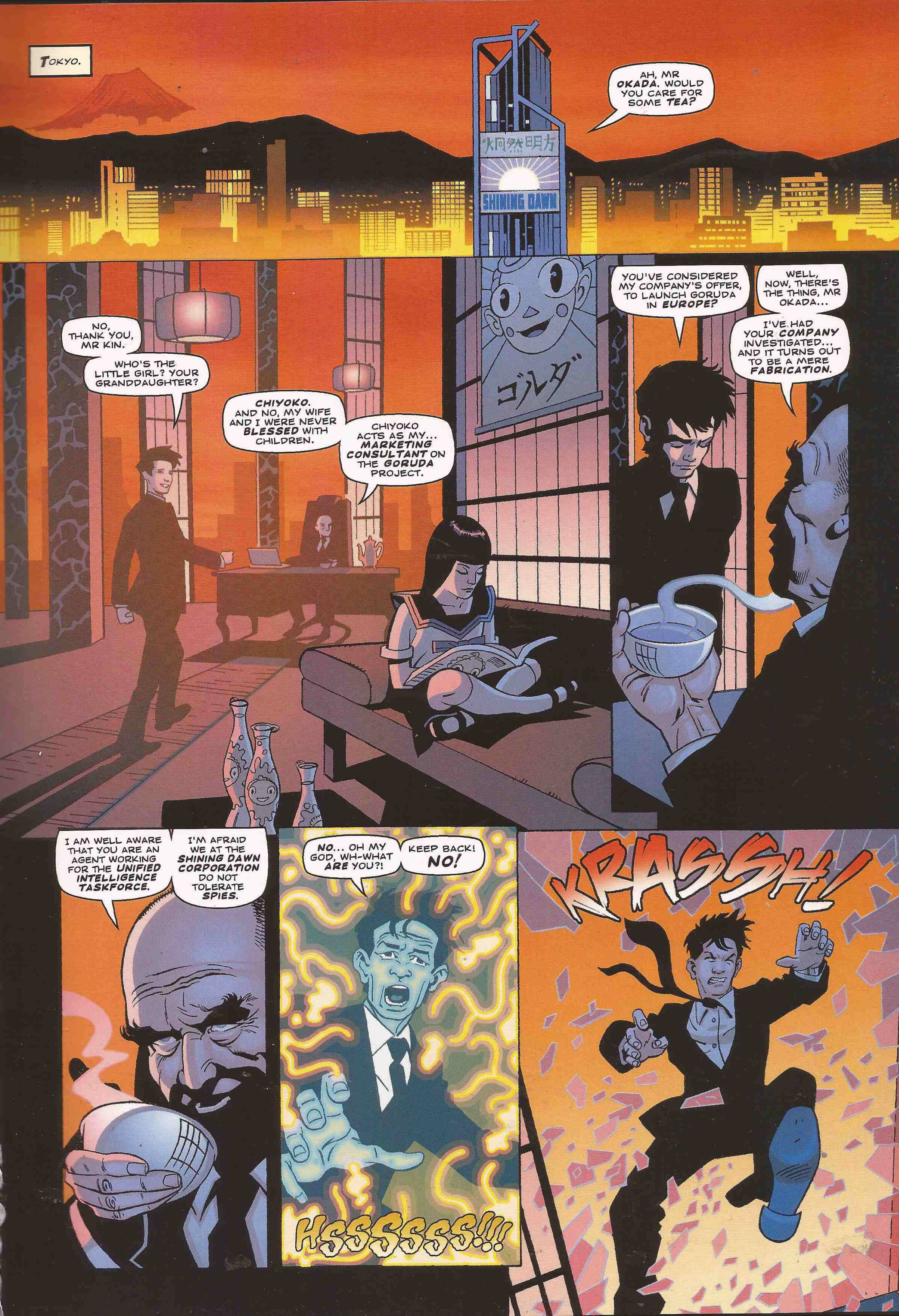
For example, take *Blink*. It's a thrilling, suspenseful, twisty-turny narrative. But imagine it if had been told from the Doctor's perspective. He's running down a street and a good-looking girl rushes up to him with a folder giving him detailed instructions on what to do when he bumps into the Weeping Angels. It lists everything he must do, everything he must say. So all the Doctor has to do is to do as he's told! How dull would that be to watch?

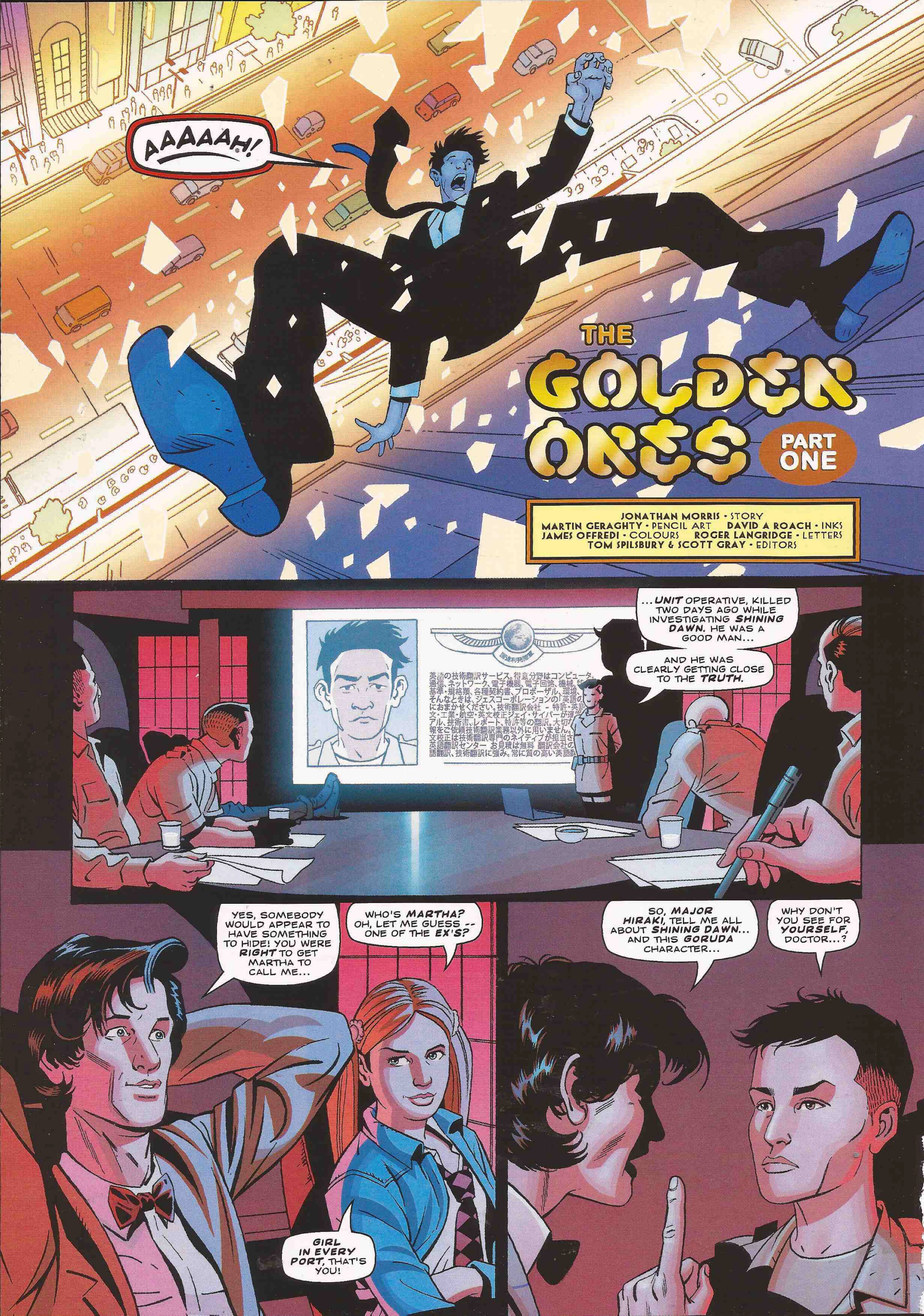
Good drama, I would suggest, is about characters making difficult decisions. And although fictional characters can't have 'free will', if they exist in a predetermined universe, you can end up telling stories not about characters making difficult decisions, but about characters following instructions. Doing what they have to do because 'that's what they did last time'.

Next time you watch *The Big Bang*, ask yourself, at what point does the Doctor come up with a plan? When he escapes from the Pandorica, Rory tells him everything he must do in order to have facilitated his escape from the Pandorica. When he meets young Amelia at the museum, young Amelia shows the Doctor the notes he left to guide her to the museum. And when the Doctor encounters his future self, it's his future self who tells him to distract the Dalek so he can slip inside the Pandorica. At each point, the Doctor is doing what he's been told by somebody else, even if that somebody else is his future self. The Doctor doesn't actually decide anything to shape his own destiny until he sets the Pandorica for take-off.

But *Doctor Who* should take place in a universe where anything can happen, where the Doctor is the master of his own destiny. That's the point of the Crack in the Time Field, and that scene in *Cold Blood*, to show that everything is up for grabs, that even things-that-we-think-have-to-happen might not have to happen after all. That time is not a series of fixed-points in a history book that's already been written, but something that's always in flux.

So there you go. A brief history of time travel in *Doctor Who*. Now, if you'll excuse me, I have to go and lie down in a darkened room until my head stops spinning.

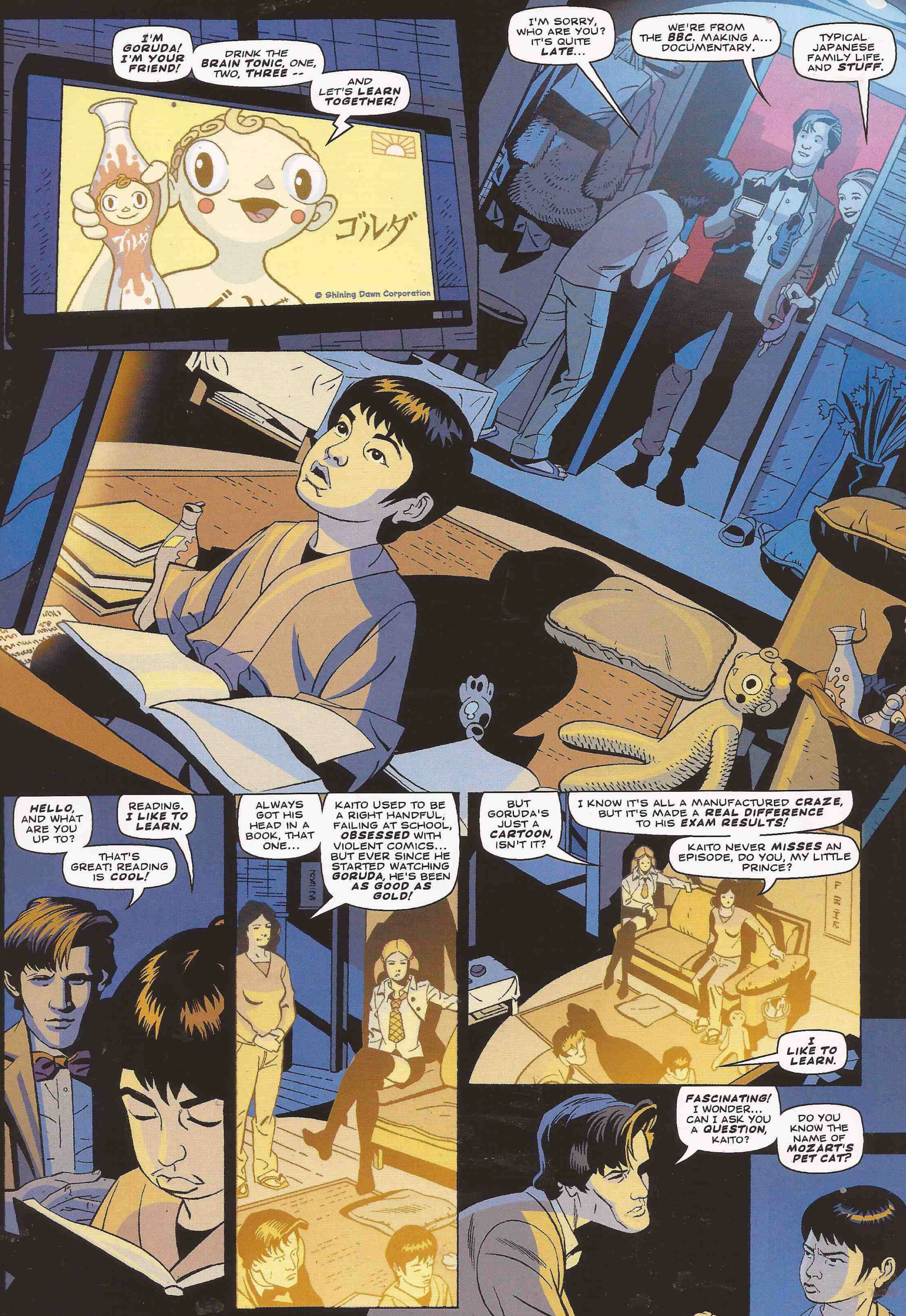

TOKYO.
AH, MR OKADA. WOULD YOU CARE FOR SOME TEA?
SHINING DAWN
NO, THANK YOU, MR KIN.
WHO'S THE LITTLE GIRL? YOUR GRANDDAUGHTER?
CHIYOKO. AND NO, MY WIFE AND I WERE NEVER BLESSED WITH CHILDREN.
CHIYOKO ACTS AS MY... MARKETING CONSULTANT ON THE GORUDA PROJECT.
ゴルダ
YOU'VE CONSIDERED MY COMPANY'S OFFER, TO LAUNCH GORUDA IN EUROPE?
WELL, NOW, THERE'S THE THING, MR OKADA...
I'VE HAD YOUR COMPANY INVESTIGATED... AND IT TURNS OUT TO BE A MERE FABRICATION.
I AM WELL AWARE THAT YOU ARE AN AGENT WORKING FOR THE UNIFIED INTELLIGENCE TASKFORCE.
I'M AFRAID WE AT THE SHINING DAWN CORPORATION DO NOT TOLERATE SPIES.
NO... OH MY GOD, WH-WHAT ARE YOU?!
KEEP BACK! NO!
HSSSSSS!!!
KRASSH!

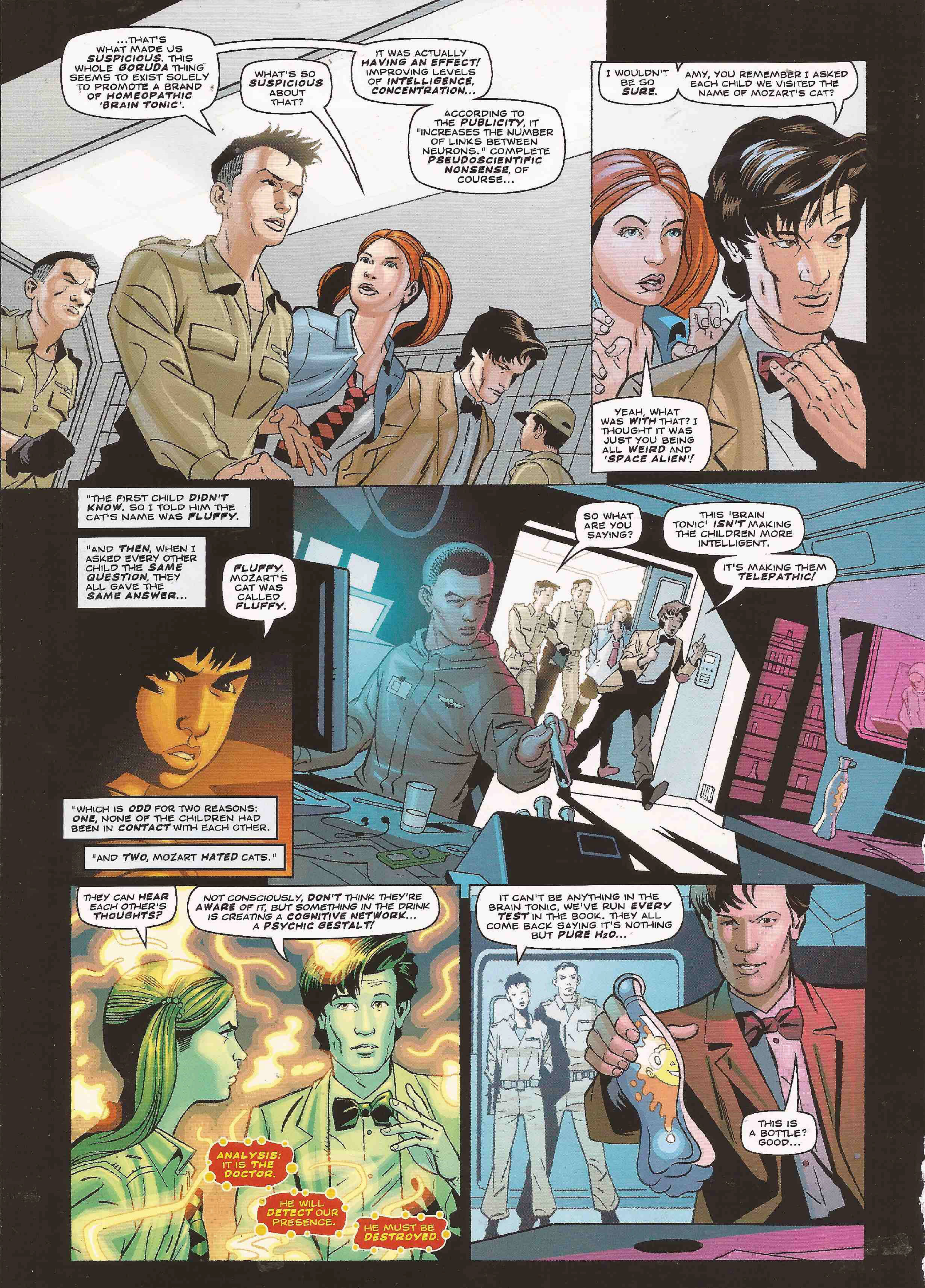


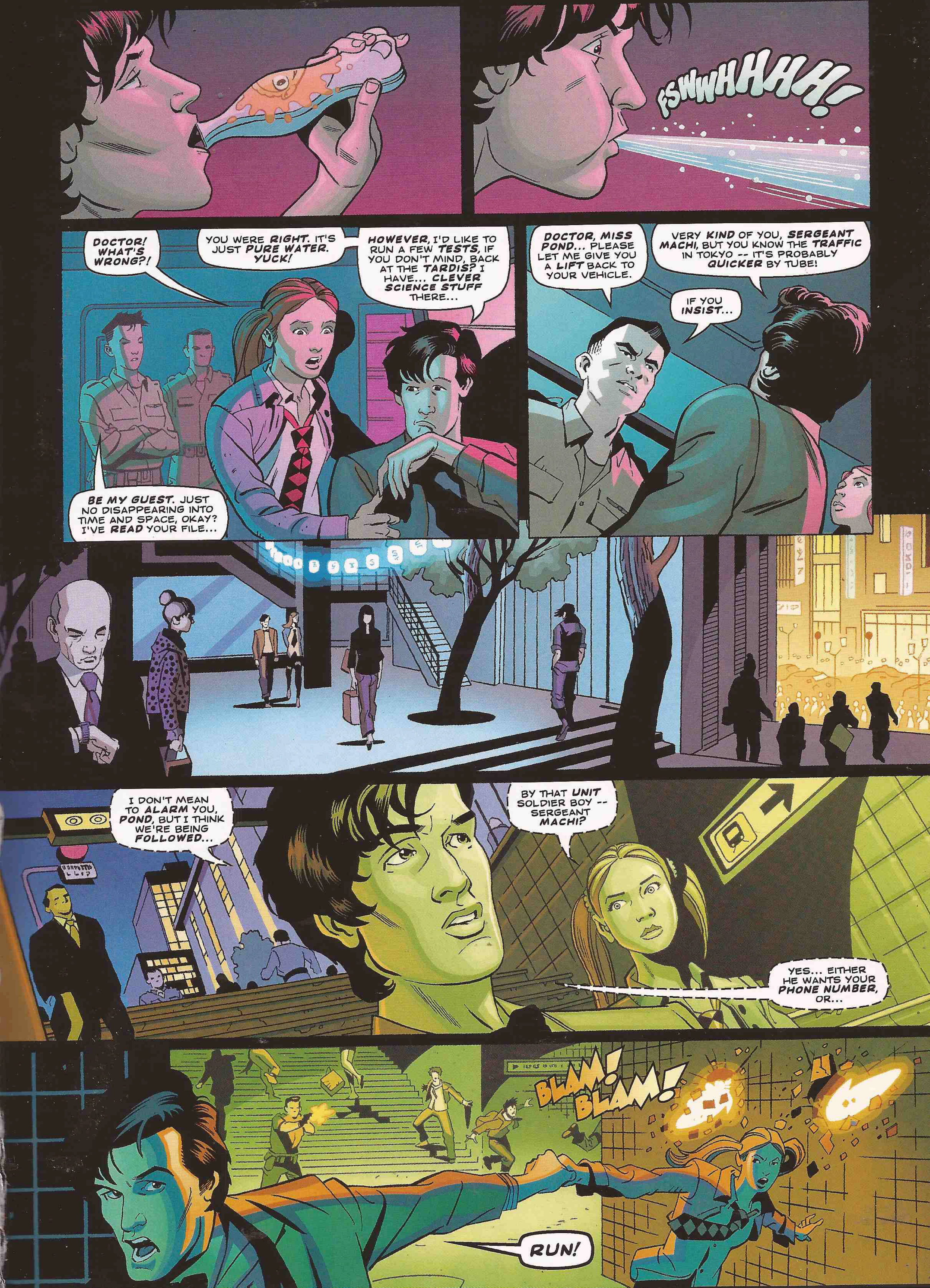
THE GOLDEN ONES PART ONE

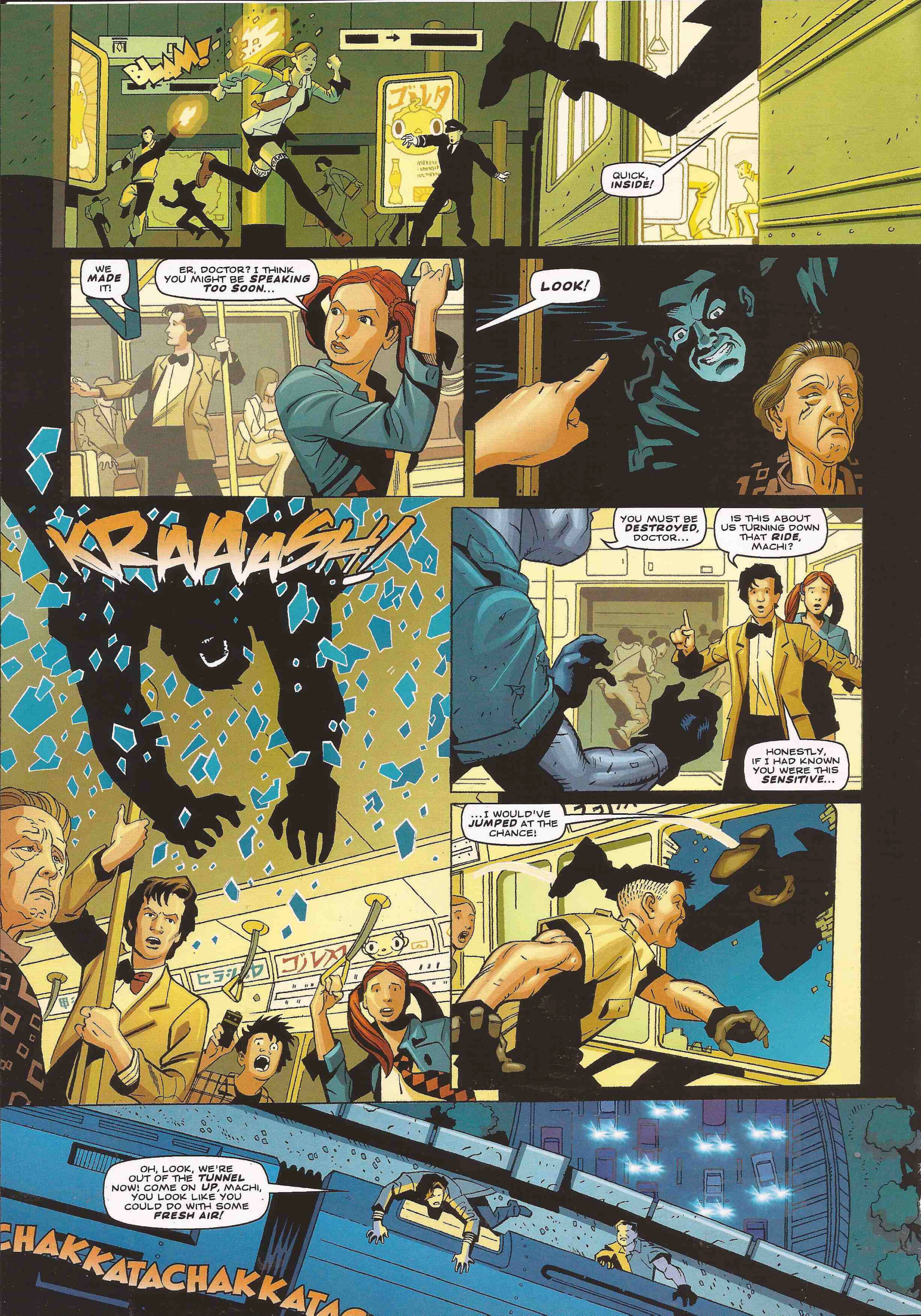
JONATHAN MORRIS • STORY
MARTIN GERAGHTY • PENCIL ART DAVID A ROACH • INKS
JAMES OFFREDI • COLOURS ROGER LANGRIDGE • LETTERS
TOM SPILSBURY & SCOTT GRAY • EDITORS

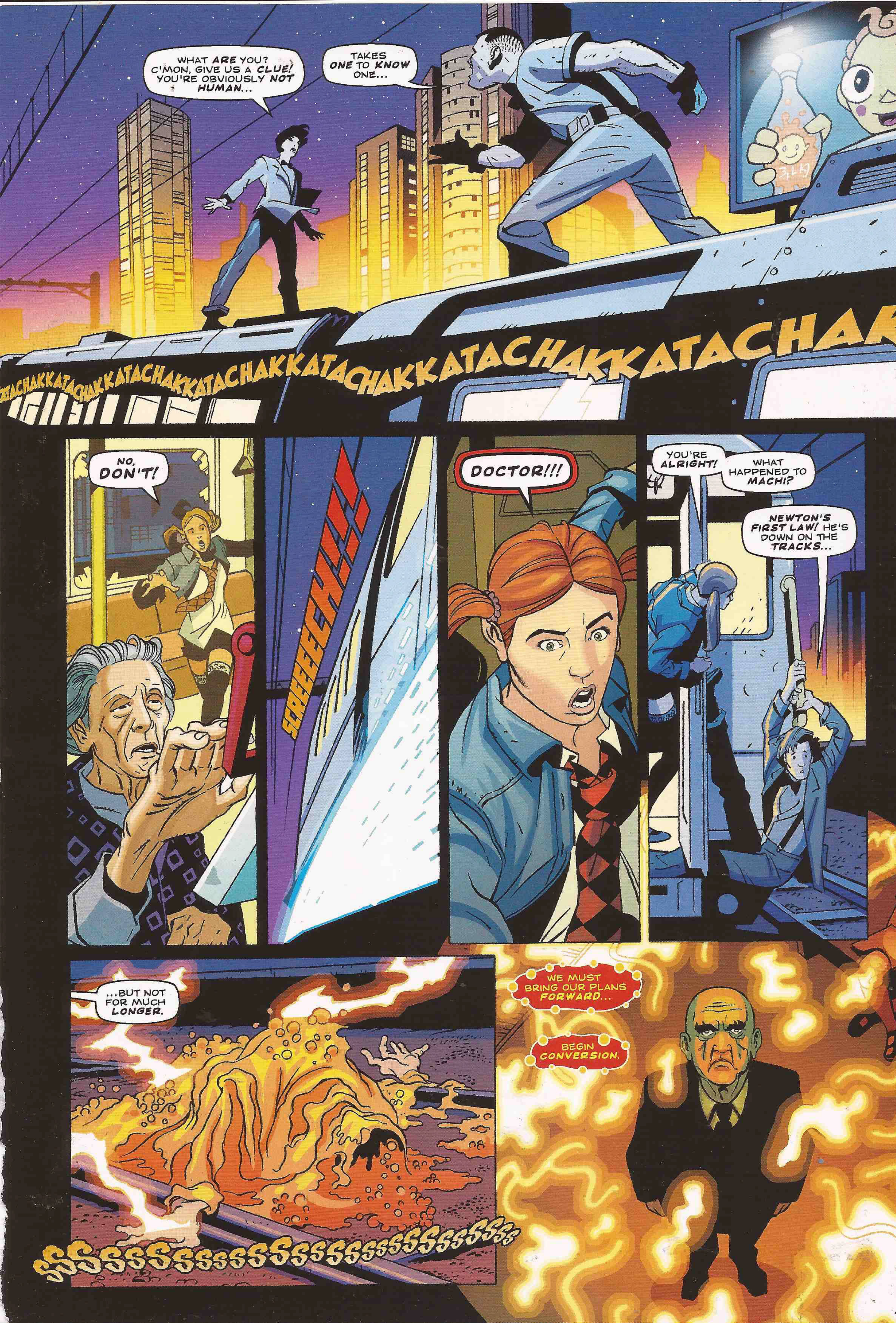
AAAAAH!
...UNIT OPERATIVE, KILLED TWO DAYS AGO WHILE INVESTIGATING SHINING DAWN. HE WAS A GOOD MAN...
AND HE WAS CLEARLY GETTING CLOSE TO THE TRUTH.
YES, SOMEBODY WOULD APPEAR TO HAVE SOMETHING TO HIDE! YOU WERE RIGHT TO GET MARTHA TO CALL ME...
WHO'S MARTHA? OH, LET ME GUESS -- ONE OF THE EX'S?
GIRL IN EVERY PORT, THAT'S YOU!
SO, MAJOR HIRAKI, TELL ME ALL ABOUT SHINING DAWN... AND THIS GORUDA CHARACTER...
WHY DON'T YOU SEE FOR YOURSELF, DOCTOR...?

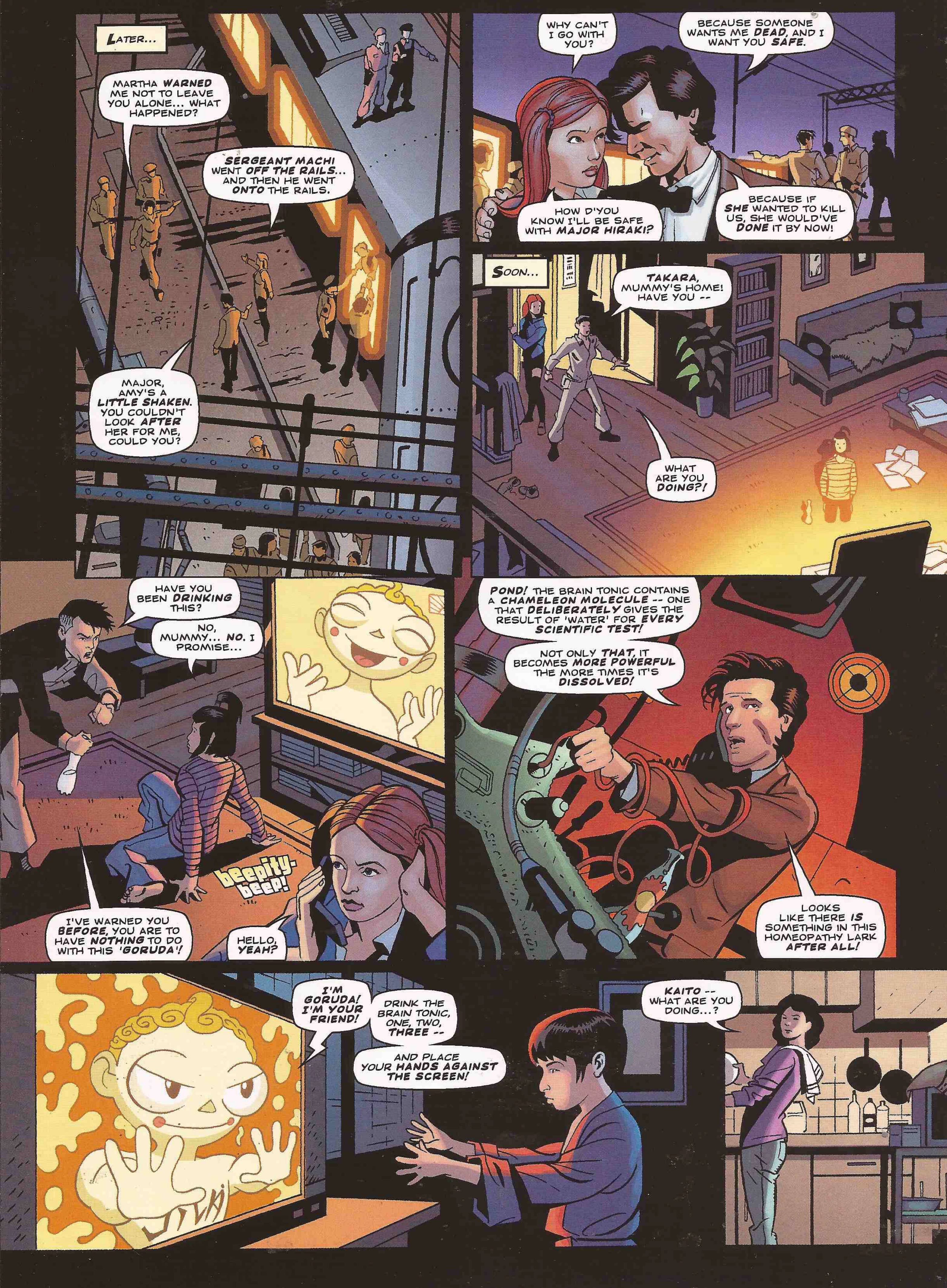

I'M *GORUDA!* I'M *YOUR FRIEND!*
DRINK THE **BRAIN TONIC,** ONE, TWO, **THREE** --
AND LET'S **LEARN TOGETHER!**
ゴルダ
© Shining Dawn Corporation
I'M SORRY, WHO ARE YOU? IT'S QUITE **LATE...**
WE'RE FROM THE **BBC.** MAKING A... DOCUMENTARY.
TYPICAL JAPANESE FAMILY LIFE. AND **STUFF.**
HELLO, AND WHAT ARE YOU UP TO?
READING. **I LIKE TO LEARN.**
THAT'S GREAT! READING IS **COOL!**
ALWAYS GOT HIS HEAD IN A BOOK, THAT ONE...
KAITO USED TO BE A RIGHT HANDFUL, FAILING AT SCHOOL, **OBSESSED** WITH VIOLENT COMICS... BUT EVER SINCE HE STARTED WATCHING **GORUDA,** HE'S BEEN **AS GOOD AS GOLD!**
BUT GORUDA'S JUST A **CARTOON,** ISN'T IT?
I KNOW IT'S ALL A MANUFACTURED **CRAZE,** BUT IT'S MADE A **REAL DIFFERENCE** TO HIS **EXAM RESULTS!**
KAITO NEVER **MISSES** AN EPISODE, DO YOU, MY LITTLE PRINCE?
I LIKE TO LEARN.
FASCINATING! I WONDER... CAN I ASK YOU A **QUESTION,** KAITO?
DO YOU KNOW THE NAME OF **MOZART'S PET CAT?**

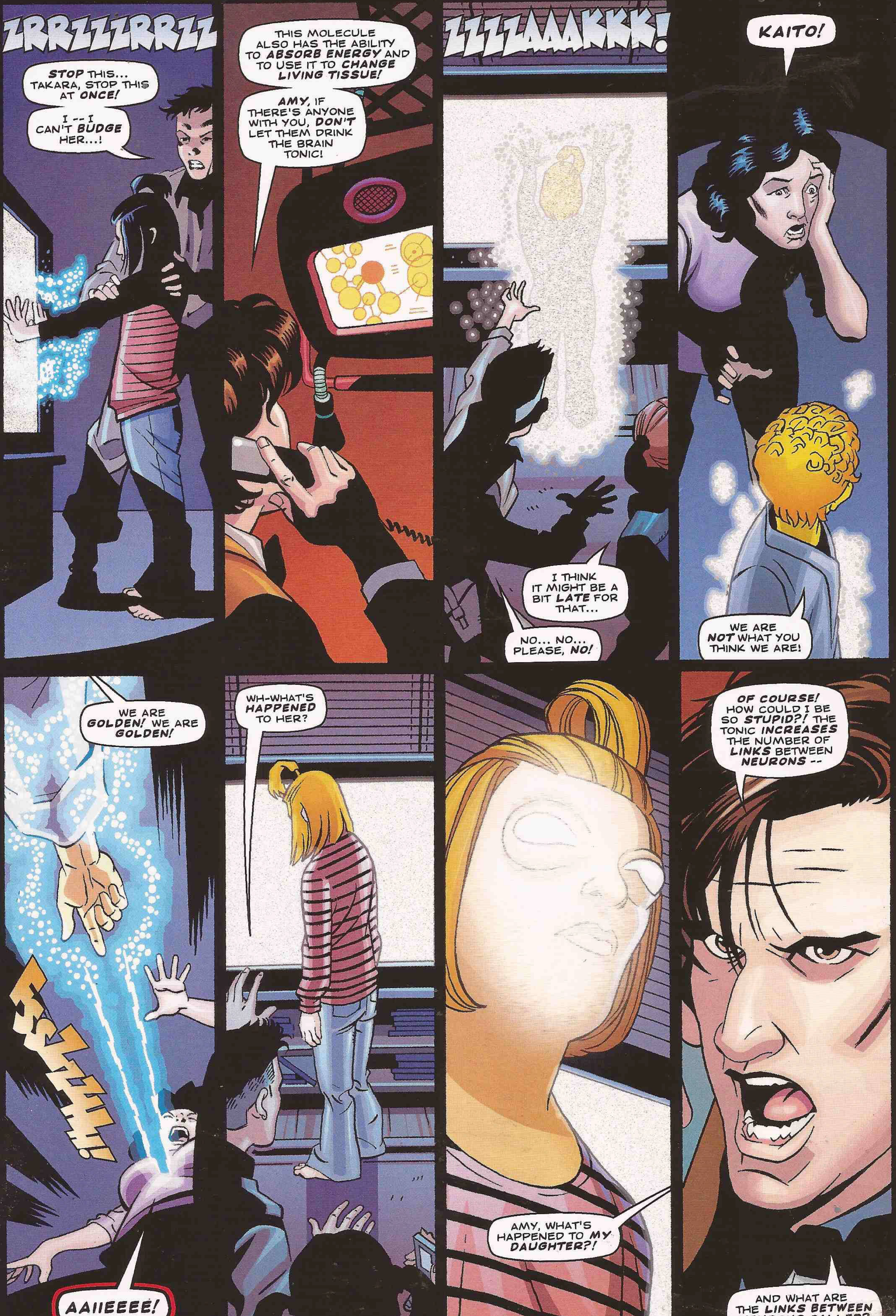

...THAT'S WHAT MADE US SUSPICIOUS. THIS WHOLE GORUDA THING SEEMS TO EXIST SOLELY TO PROMOTE A BRAND OF HOMEOPATHIC 'BRAIN TONIC'.
WHAT'S SO SUSPICIOUS ABOUT THAT?
IT WAS ACTUALLY HAVING AN EFFECT! IMPROVING LEVELS OF INTELLIGENCE, CONCENTRATION...
ACCORDING TO THE PUBLICITY, IT "INCREASES THE NUMBER OF LINKS BETWEEN NEURONS." COMPLETE PSEUDOSCIENTIFIC NONSENSE, OF COURSE...
I WOULDN'T BE SO SURE.
AMY, YOU REMEMBER I ASKED EACH CHILD WE VISITED THE NAME OF MOZART'S CAT?
YEAH, WHAT WAS WITH THAT? I THOUGHT IT WAS JUST YOU BEING ALL WEIRD AND 'SPACE ALIEN'!
"THE FIRST CHILD DIDN'T KNOW. SO I TOLD HIM THE CAT'S NAME WAS FLUFFY.
"AND THEN, WHEN I ASKED EVERY OTHER CHILD THE SAME QUESTION, THEY ALL GAVE THE SAME ANSWER...
FLUFFY. MOZART'S CAT WAS CALLED FLUFFY.
"WHICH IS ODD FOR TWO REASONS: ONE, NONE OF THE CHILDREN HAD BEEN IN CONTACT WITH EACH OTHER.
"AND TWO, MOZART HATED CATS."
SO WHAT ARE YOU SAYING?
THIS 'BRAIN TONIC' ISN'T MAKING THE CHILDREN MORE INTELLIGENT.
IT'S MAKING THEM TELEPATHIC!
THEY CAN HEAR EACH OTHER'S THOUGHTS?
NOT CONSCIOUSLY, DON'T THINK THEY'RE AWARE OF IT, BUT SOMETHING IN THE DRINK IS CREATING A COGNITIVE NETWORK... A PSYCHIC GESTALT!
ANALYSIS: IT IS THE DOCTOR.
HE WILL DETECT OUR PRESENCE.
HE MUST BE DESTROYED.
IT CAN'T BE ANYTHING IN THE BRAIN TONIC, WE'VE RUN EVERY TEST IN THE BOOK. THEY ALL COME BACK SAYING IT'S NOTHING BUT PURE H2O...
THIS IS A BOTTLE? GOOD...

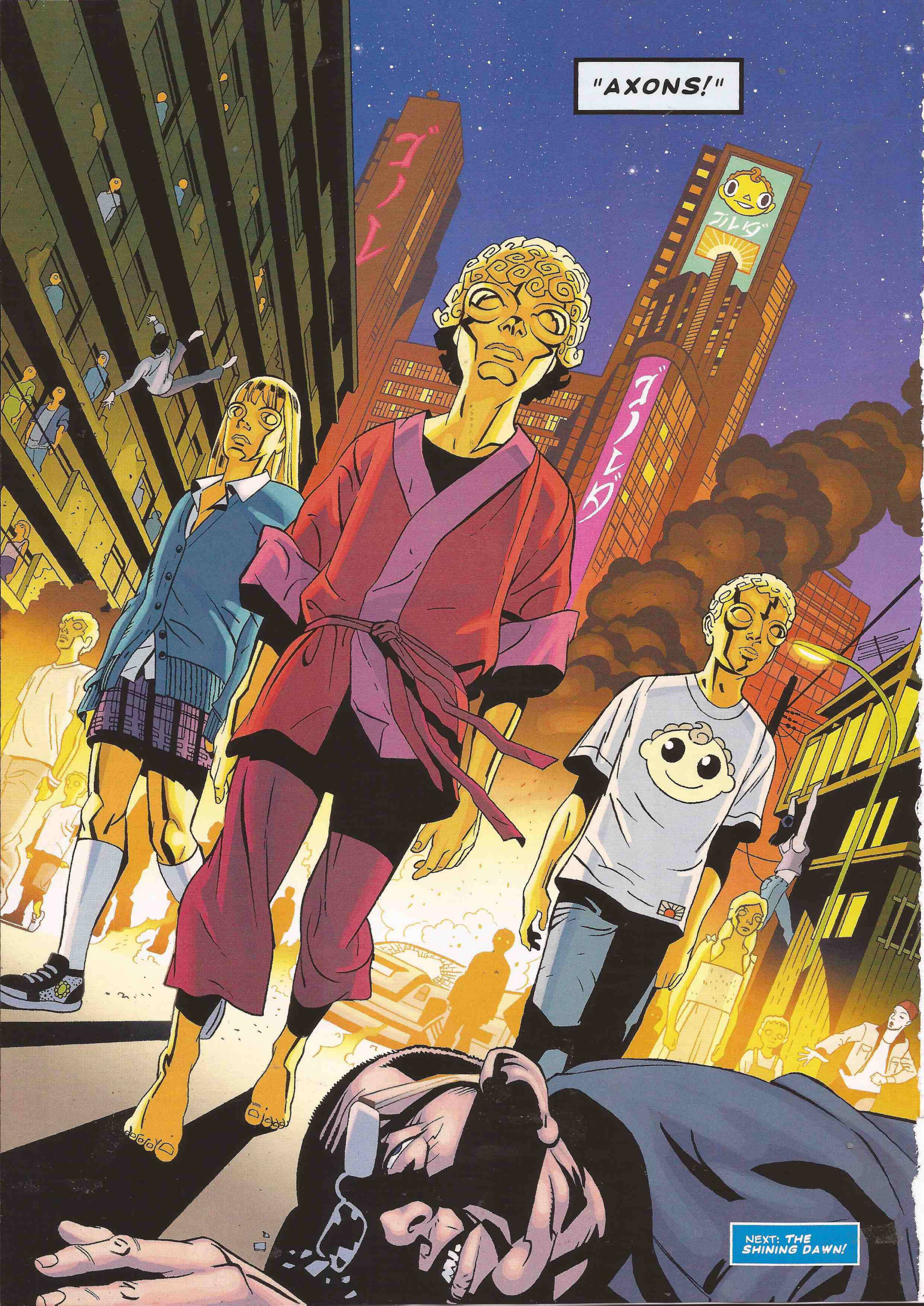

FSWWHHHH!
DOCTOR! WHAT'S WRONG?!
YOU WERE RIGHT. IT'S JUST PURE WATER. YUCK!
HOWEVER, I'D LIKE TO RUN A FEW TESTS, IF YOU DON'T MIND, BACK AT THE TARDIS? I HAVE... CLEVER SCIENCE STUFF THERE...
BE MY GUEST. JUST NO DISAPPEARING INTO TIME AND SPACE, OKAY? I'VE READ YOUR FILE...
DOCTOR, MISS POND... PLEASE LET ME GIVE YOU A LIFT BACK TO YOUR VEHICLE.
VERY KIND OF YOU, SERGEANT MACHI, BUT YOU KNOW THE TRAFFIC IN TOKYO -- IT'S PROBABLY QUICKER BY TUBE!
IF YOU INSIST...
I DON'T MEAN TO ALARM YOU, POND, BUT I THINK WE'RE BEING FOLLOWED...
BY THAT UNIT SOLDIER BOY -- SERGEANT MACHI?
YES... EITHER HE WANTS YOUR PHONE NUMBER, OR...
BLAM! BLAM!
RUN!


BLAM!
QUICK, INSIDE!
WE MADE IT!
ER, DOCTOR? I THINK YOU MIGHT BE SPEAKING TOO SOON...
LOOK!
KRAAAASH!
YOU MUST BE DESTROYED, DOCTOR...
IS THIS ABOUT US TURNING DOWN THAT RIDE, MACHI?
HONESTLY, IF I HAD KNOWN YOU WERE THIS SENSITIVE...
...I WOULD'VE JUMPED AT THE CHANCE!
OH, LOOK, WE'RE OUT OF THE TUNNEL NOW! COME ON UP, MACHI, YOU LOOK LIKE YOU COULD DO WITH SOME FRESH AIR!
CHAKKATACHAKKATAC


WHAT ARE YOU? C'MON, GIVE US A CLUE! YOU'RE OBVIOUSLY NOT HUMAN...
TAKES ONE TO KNOW ONE...
ATACHAKKATACHAKKATACHAKKATACHAKKATACHAK
NO, DON'T!
SCREEEECH!!!
DOCTOR!!!
YOU'RE ALRIGHT!
WHAT HAPPENED TO MACHI?
NEWTON'S FIRST LAW! HE'S DOWN ON THE TRACKS...
...BUT NOT FOR MUCH LONGER.
SSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSS
WE MUST BRING OUR PLANS FORWARD...
BEGIN CONVERSION.


LATER...
MARTHA WARNED ME NOT TO LEAVE YOU ALONE... WHAT HAPPENED?
SERGEANT MACHI WENT OFF THE RAILS... AND THEN HE WENT ONTO THE RAILS.
MAJOR, AMY'S A LITTLE SHAKEN. YOU COULDN'T LOOK AFTER HER FOR ME, COULD YOU?
WHY CAN'T I GO WITH YOU?
BECAUSE SOMEONE WANTS ME DEAD, AND I WANT YOU SAFE.
HOW D'YOU KNOW I'LL BE SAFE WITH MAJOR HIRAKI?
BECAUSE IF SHE WANTED TO KILL US, SHE WOULD'VE DONE IT BY NOW!
SOON...
TAKARA, MUMMY'S HOME! HAVE YOU --
WHAT ARE YOU DOING?!
HAVE YOU BEEN DRINKING THIS?
NO, MUMMY... NO. I PROMISE...
I'VE WARNED YOU BEFORE, YOU ARE TO HAVE NOTHING TO DO WITH THIS 'GORUDA'!
beepity-beep!
HELLO, YEAH?
POND! THE BRAIN TONIC CONTAINS A CHAMELEON MOLECULE -- ONE THAT DELIBERATELY GIVES THE RESULT OF 'WATER' FOR EVERY SCIENTIFIC TEST!
NOT ONLY THAT, IT BECOMES MORE POWERFUL THE MORE TIMES IT'S DISSOLVED!
LOOKS LIKE THERE IS SOMETHING IN THIS HOMEOPATHY LARK AFTER ALL!
I'M GORUDA! I'M YOUR FRIEND!
DRINK THE BRAIN TONIC, ONE, TWO, THREE --
AND PLACE YOUR HANDS AGAINST THE SCREEN!
KAITO -- WHAT ARE YOU DOING...?


ZRRZZZZRRZZ
STOP THIS... TAKARA, STOP THIS AT ONCE!
I -- I CAN'T BUDGE HER...!
THIS MOLECULE ALSO HAS THE ABILITY TO ABSORB ENERGY AND TO USE IT TO CHANGE LIVING TISSUE!
AMY, IF THERE'S ANYONE WITH YOU, DON'T LET THEM DRINK THE BRAIN TONIC!
ZZZZAAAKKK!
I THINK IT MIGHT BE A BIT LATE FOR THAT...
NO... NO... PLEASE, NO!
KAITO!
WE ARE NOT WHAT YOU THINK WE ARE!
WE ARE GOLDEN! WE ARE GOLDEN!
FSSZZHH!
AAIIEEEE!
WH-WHAT'S HAPPENED TO HER?
AMY, WHAT'S HAPPENED TO MY DAUGHTER?!
OF COURSE! HOW COULD I BE SO STUPID?! THE TONIC INCREASES THE NUMBER OF LINKS BETWEEN NEURONS --
AND WHAT ARE THE LINKS BETWEEN NEURONS CALLED?


"AXONS!"
ゴノレ
ゴノレダ
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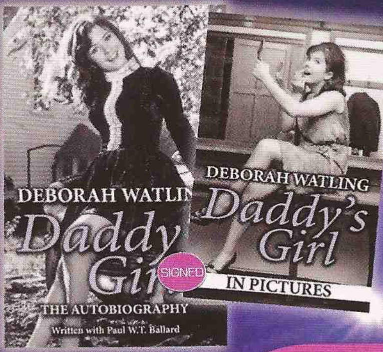

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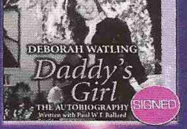

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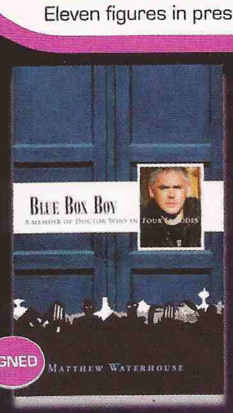

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Modern Classics

On the weekend of Saturday 24 and Sunday 25 July, London's Royal Albert Hall played host to the second *Doctor Who* Prom. Featuring music from the most recent series, plenty of monsters were in attendance, as well as a certain Time Lord...

FEATURE BY **DAVID DARLINGTON** PHOTOGRAPHY BY **CHRISTOPHER FROWEN**

Ah, the *history*: the very building is steeped in it; the bricks echo with the overtones of the myriad musical talents who have passed these corridors, the magnificent sounds they have produced echoing in perpetuity from every stone... What? Er... it's not what you think. Although **DWM** is in the company of the London Philharmonic Choir – unforgettably described by Murray Gold as "a 100-headed, 200-eyed, 2000-toed harmony machine" – **DWM** hasn't actually made it as far as the Royal Albert Hall. Instead we're wandering the BBC's facilities at Maida Vale, site of classical concerts and rehearsals. This is a building that used to be home to the BBC Radiophonic Workshop, which provided sound effects and occasional bits of music for *Doctor Who* for the whole of its original run. **DWM** spends a few moments romantically wondering if Malcolm Clarke might ever have used those headphones, or if Peter Howell might once have touched that XLR cable... but conductor Ben Foster's first words, addressed to the room as a whole, bring us unequivocally back to 2010. "Let's start with *Amy*," he suggests.

DWM last saw Ben on stage at the O2 Arena a few months back, conducting the orchestra for Peter Gabriel's most recent tour. "I've also been doing a lot of conducting for film soundtracks," Ben tells me. "I've just finished *Burke and Hare* with Joby Talbot. I'm knackered! But this is *Doctor Who*, you know. I don't really think of it as a job or an income, I think of it as a *position* – as a great responsibility."

Seeing these proceedings start with *Amy* reminds **DWM** that the music for Matt Smith's first season seemed to be pretty much entirely new, managing not to draw extensively on the library of cues Murray has composed for the previous few series. "To be honest," confides *Doctor Who*'s executive producer Steven Moffat, "Murray dived into this series and *made* it all new. He seems to relish making it difficult for himself. The first thing I heard was the Eleventh Doctor's theme, which I think is the most exciting music in the world. But every series thus far has had a whole bunch of new material. Often you work with music for a TV show and you're thinking, 'Are we really using *that* cue again? Seriously, *again*? It's quite good, but I've heard it 14 times this episode already!' – but not with Murray, it's different every time..."

Steven's programme notes for this Prom make clear his pleasure at still having Murray Gold on board for the most recent series – in fact, when **DWM** last spoke to Murray around the time of the preceding Prom show, he was non-committal about whether he'd be staying on past the 'Russell T Davies era' himself. What happened to make his mind up? "I saw the new Doctor being unveiled on TV," Murray reflects, "and he wasn't anyone famous. I thought that was cool, and he *looked* cool and weird. And I just got along with Piers [Wenger] and Beth [Willis, executive producers]. Plus of course, there was a sheer curiosity about what Steven was going to do with this show... and a sense of, wouldn't I want to find out from being in the job, rather than watching it on telly? So I just realised how up for it I was, really."

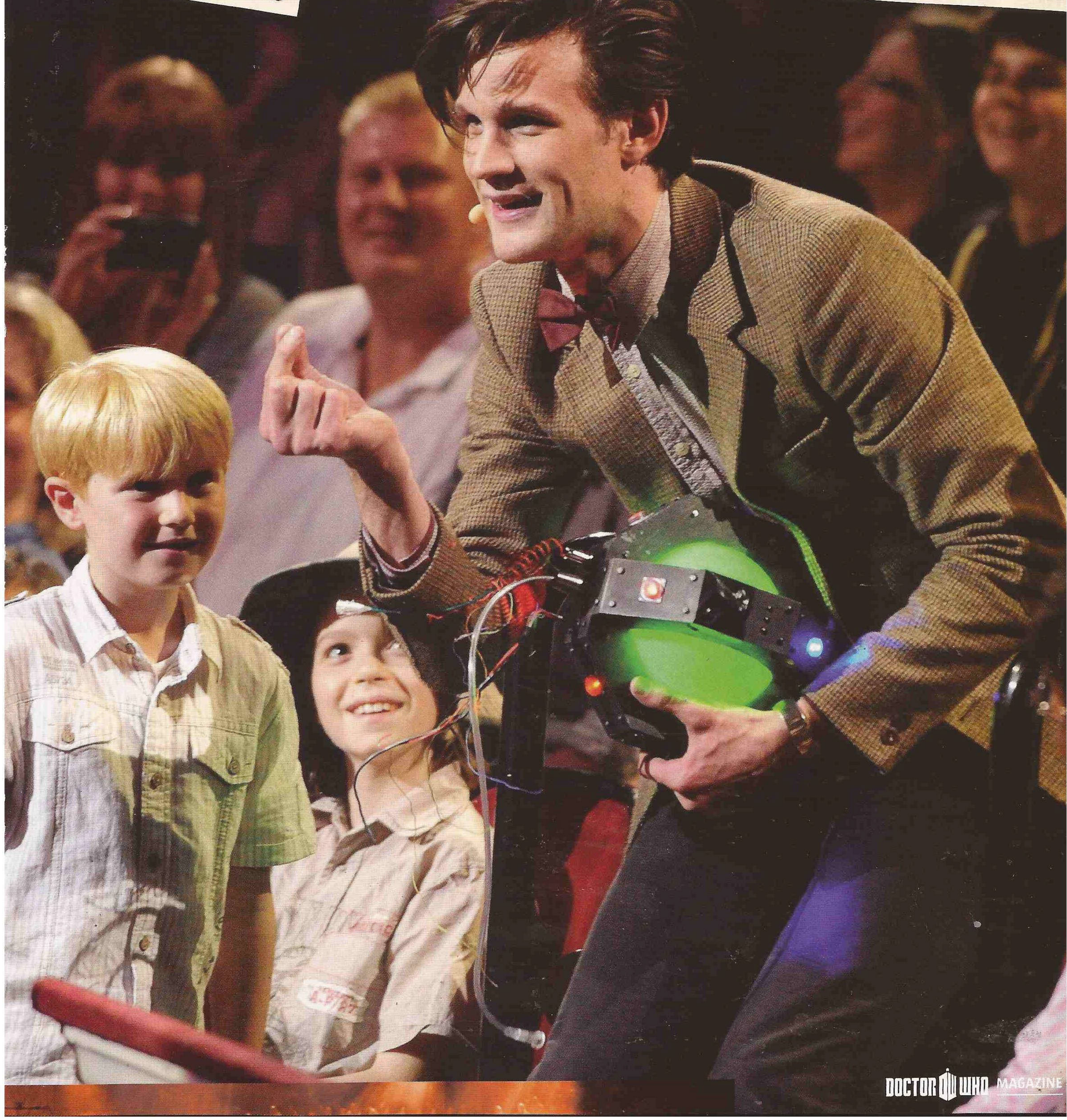
"There was talk, at one stage, of reducing the amount of music per episode... although, ultimately, that didn't happen. So it is mostly new music, and nearly nine hours of it. Definitely the most intensive period was November to January, when I was simultaneously working on David's last few episodes and also starting to work on *The Eleventh Hour*; the crossover meant that I had 13 Matt Smith episodes – two of which were extended – *plus* the additional joy of two huge Christmas Specials. It was a large load..."

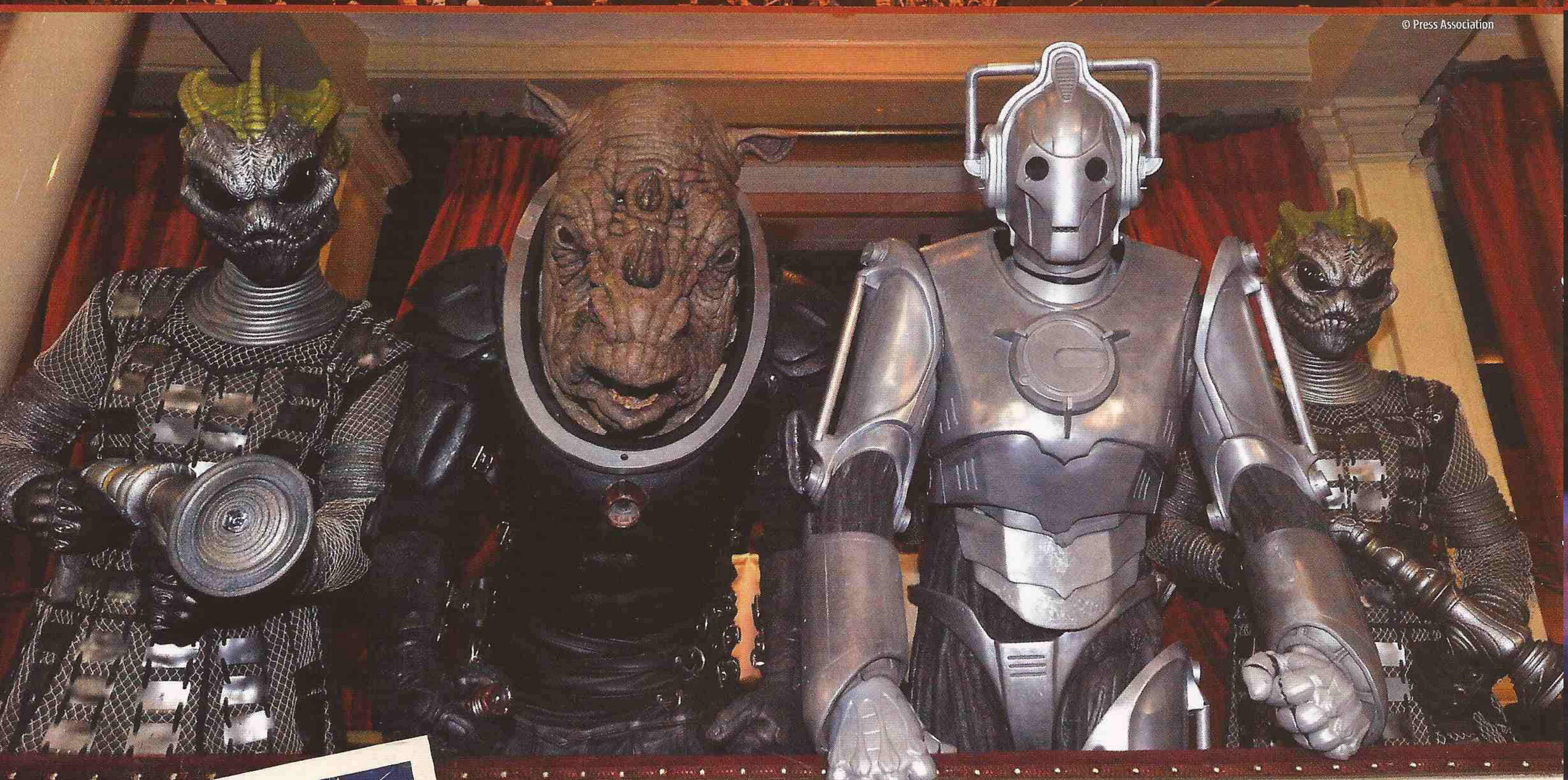
"When Murray and I discussed this year's Prom," Ben reveals, "we were initially thinking, 'Wouldn't it be great to play *Doomsday*?', and so on. But I think it's better to give the new stuff a whirl. So apart from the theme – which has been re-worked into the new series version – the only thing we've really re-used from the previous series is *Song of Freedom*, and that's been re-worked too; pretty much the same arrangement, but we've added Mark's countertenor solo at the beginning."

"I don't even count *Song of Freedom* as old," insists Murray, "it's more just like the goodbye song of the Von Trapps... 'So long, farewell, *auf wiedersehen*, goodbye, hope you enjoyed our *Doctor Who* show'! I did crowbar *This is Gallifrey* [from the 2007 series] in there, but it's mostly Eleventh Doctor stuff, which I think has all brushed up pretty well. I did have to be persuaded a bit, though. Ben was more up for doing all-new stuff than I was!"

"Of course you want to make sure that people feel they've heard the tunes they expected to hear," reveals brand manager Edward ►

> **"The first thing I heard was the Eleventh Doctor's theme, which I think is the most exciting music in the world..."**





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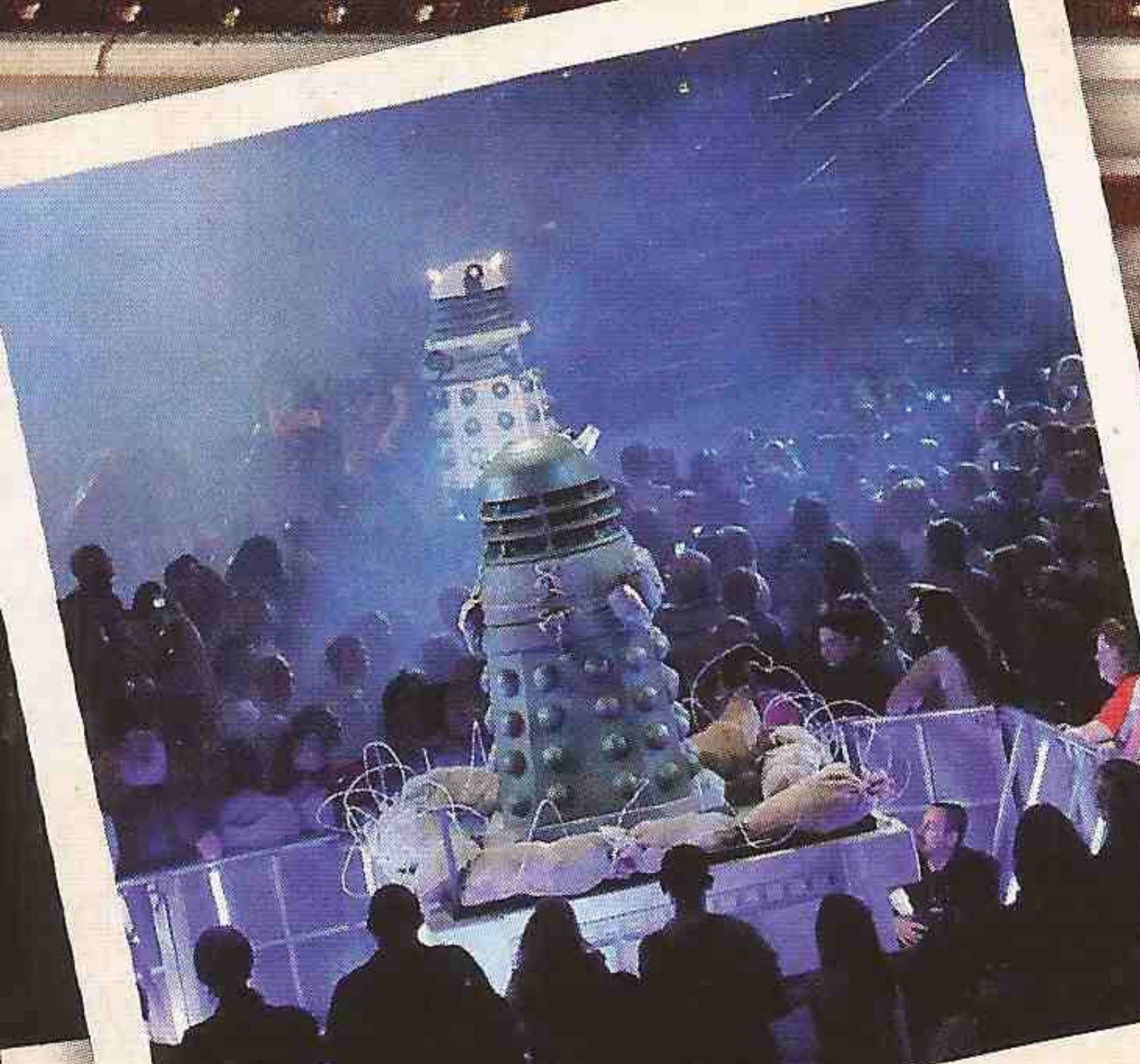
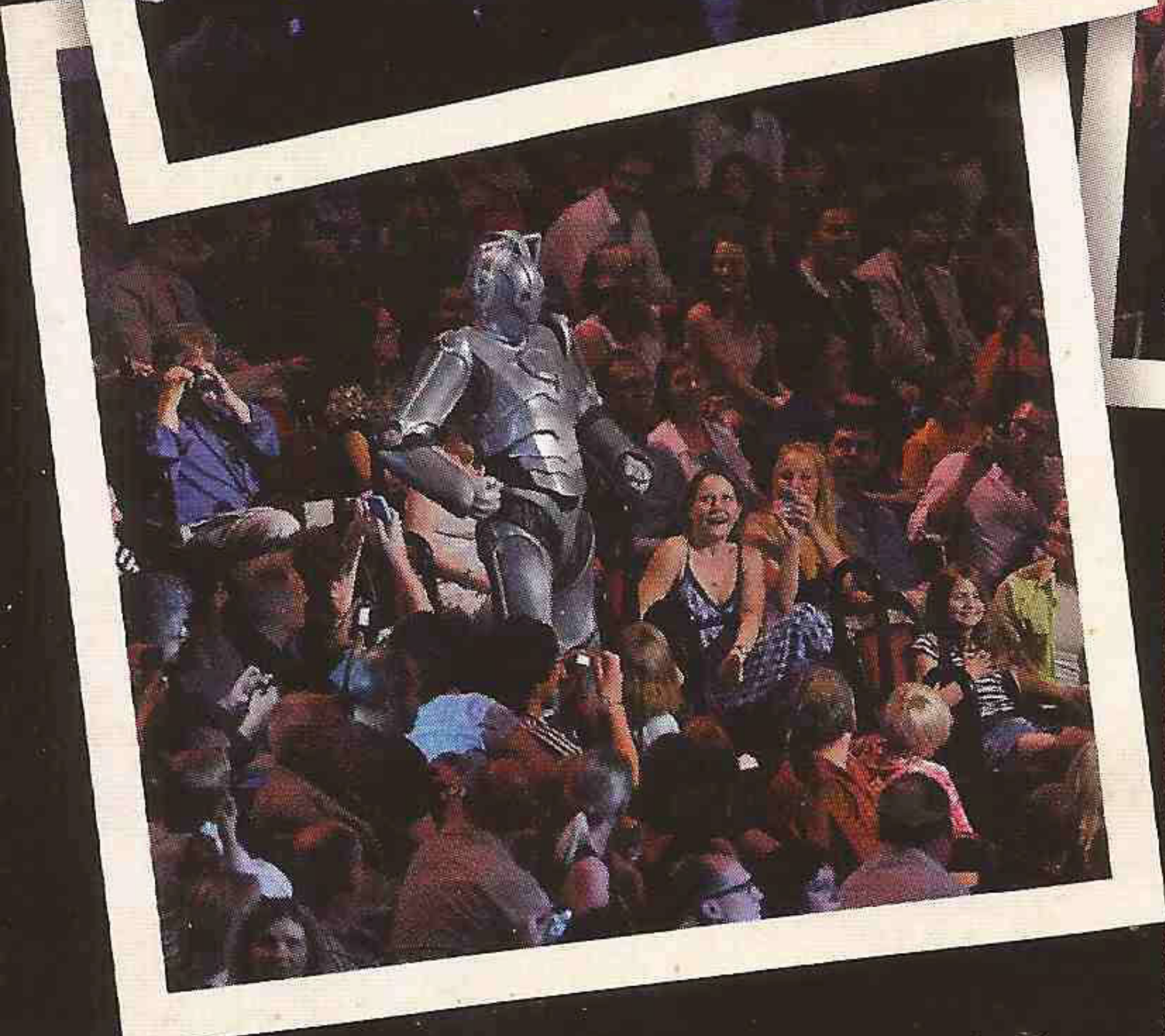
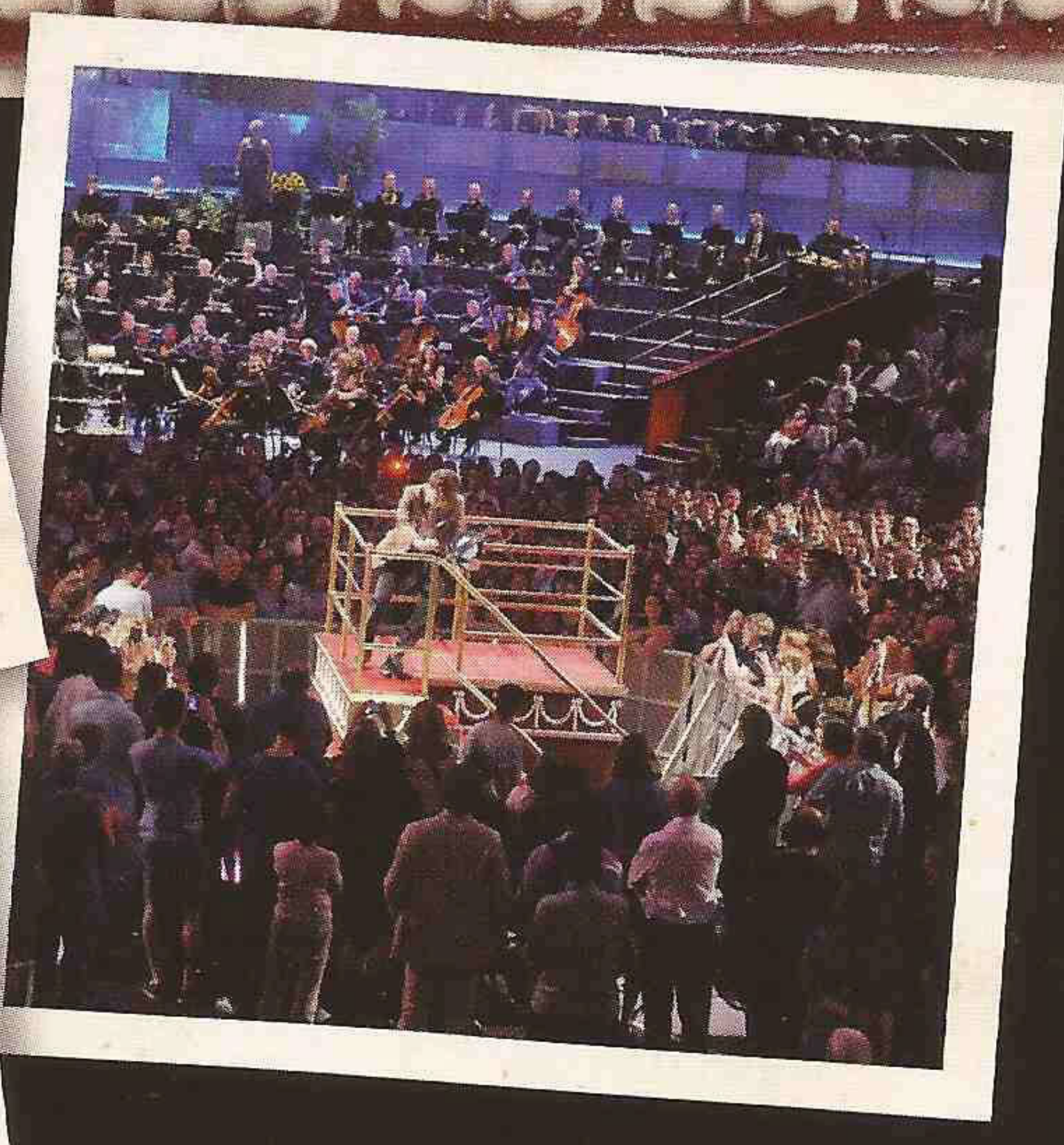






Russell. "But as the series evolved – and you have to bear in mind that we were working on this Prom show as the episodes were being made and going out – we realised that this year's music was so strong, and gained confidence that we'd be able to put on a concert that consisted mainly of Eleventh Doctor music. But I don't think it was until that first rehearsal that everyone realised we'd got it spot on. That fantastic *I am the Doctor* theme, which recurs throughout the series, is phenomenal... it's at the heart of the entire series and it holds the entire concert together."

It's now two years since the last *Doctor Who* Prom. Who decided it was time to do another one? "It really doesn't originate with me at all," Steven Moffat confesses. "It's all down to a bunch of other, very, very clever people. Edward is involved, and Piers and Beth did a huge amount of work on it too, along with a lot of other people."

"The Prom in 2008 was such a huge success we knew we wanted to do a follow-up show," says Edward. "But in the world of *Doctor Who* everything has to be bigger and better and bolder! So I don't think we could have come up with the right ingredients last year – we knew we had a new Doctor coming along, and a new production team to an extent... we knew that Murray would be on board, but also that he was going to come up with new ideas for the new series, and it seemed to be worth waiting that extra year." And is 'bigger and better and bolder' the reason why this year there are two shows – Saturday evening and Sunday lunchtime – rather than just one? "Frankly, I think if it was up to us, we'd do *five*! Because so much work goes into making this one show, it's a shame that it *is* only one show. That first year we'd taken over what was traditionally the *Blue Peter* Children's Prom, for which we were allocated the single slot. This year, because that had been such a success, we got a second one!"

A child's swing teeters desolately in a fictional breeze, toy windmills fluttering alongside it. You could be right in the middle of *The Eleventh Hour* itself, were it not for the huge organ and the statue of Henry Wood – the British conductor forever associated with these Prom concerts – immediately in one's eyeline behind it all. And, you know, **DWM** could swear Henry seems to be wearing a fez...

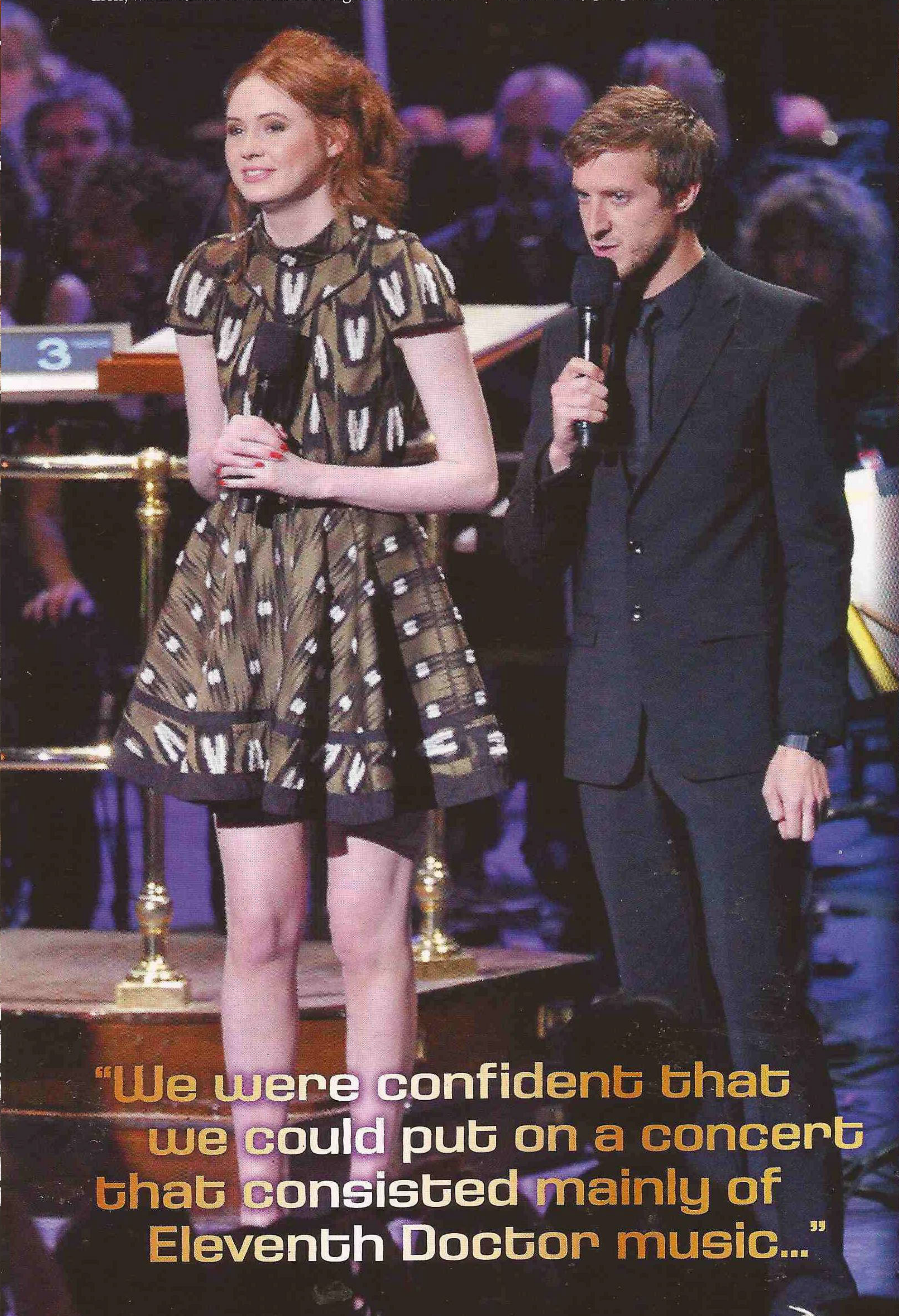
"I haven't got a click in my ear!" hollers vocalist Yamit Mamo, and the orchestra parps to a halt, barely a bar into the first run through the first piece, *The Mad Man with a Box*. This is fine – we're only at the Saturday afternoon dress rehearsal, and this, of course, is exactly the sort of gremlin dress rehearsals are there to hunt down and destroy. Sorting out this one seems to involve Yamit inviting *various* people to inspect her bum – one is forced, in the absence of other evidence, to hope that there's supposed to be a wire attached somewhere down there – and a bloke standing next to her precariously dangling a MacBook laptop. After the requisite amount of giggling, order is restored. 'Giggling' seems to be a theme of this rehearsal, in fact, which is nice – it might just be a release of nervous energy, but it's amusing to witness nevertheless. Giggler-in-chief is the first person up on stage to address the crowd, Mistress-of-Ceremonies (er... is that even a phrase?) Karen Gillan...

The remainder of the first half passes without major incident – a few notes are obviously made concerning a few easily-corrected glitches, an ARP warden scripted to interrupt Karen is maybe a second or two late on his cue... Oh, and then a Dalek – camouflaged 'Ironside' model – ascends from the pit in the middle of the auditorium, to be met by the new white Supreme Dalek, smoothly gliding onto the stage. Confrontation! But only one of them seems to be speaking audibly. Dalek Strepsil required? Stirring music from *Victory of the Daleks* provides the climax to the show's first half, and Dalek voice Nick Briggs explains that someone has been fiddling with a mixer when they shouldn't have. Channels and levels are checked, lines are run through once more, and all is well again.

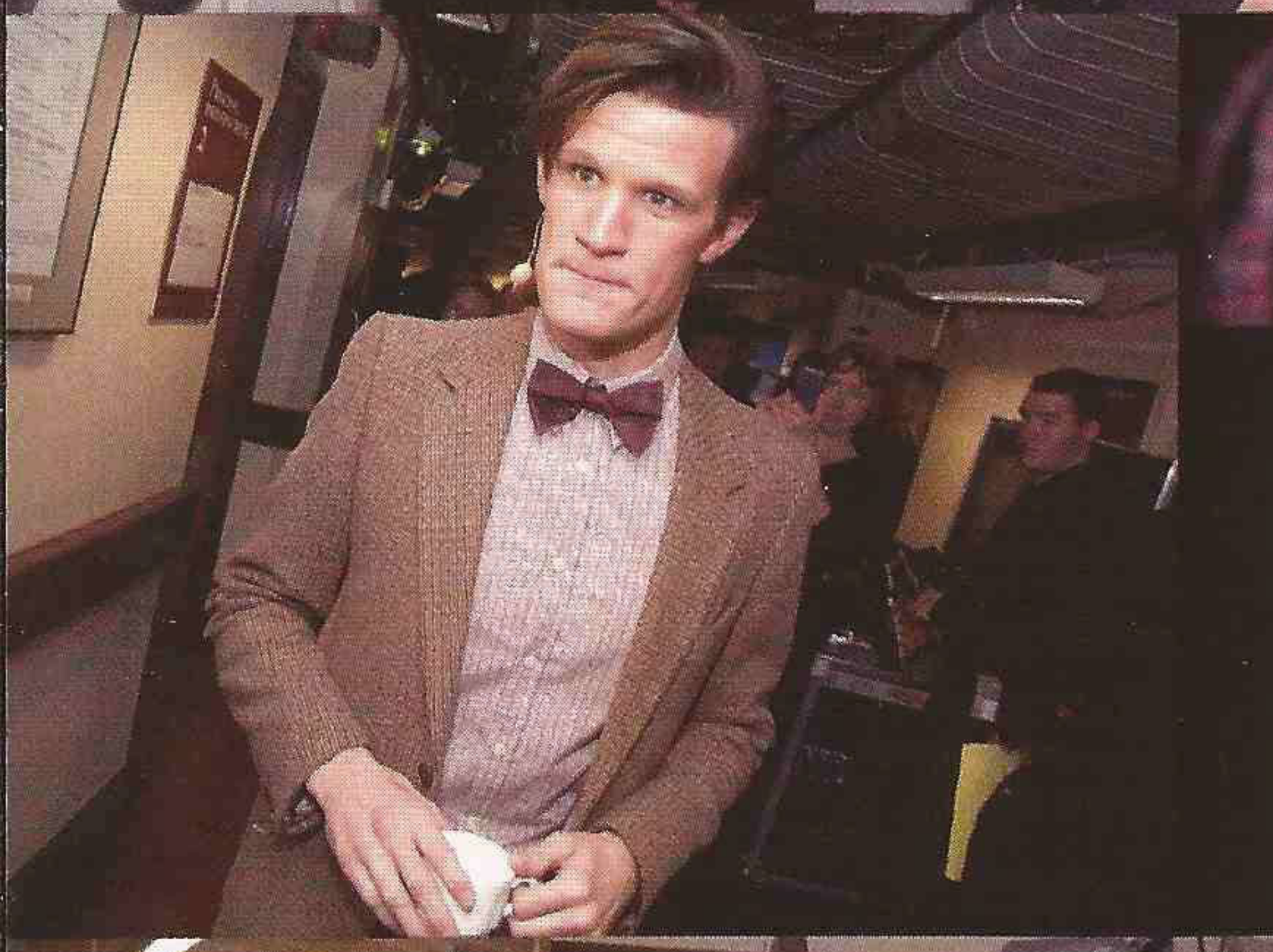
Act Two, and the orchestra launches into Carl Orff's *O Fortuna* – which uneducated souls of a particular age will crassly know mainly as the music from the *Old Spice* aftershave adverts. And then, when Karen re-enters the stage to announce the next item, we seem to be invaded by a message from elsewhere... is it? It *is*: it's the Doctor, up there on the big screen! But advanced rumour had suggested Matt Smith was properly *here*! In the building and everything! And, now that we come to think if it, **DWM** could have sworn that we saw him draw up outside in a taxi a couple of hours ago...

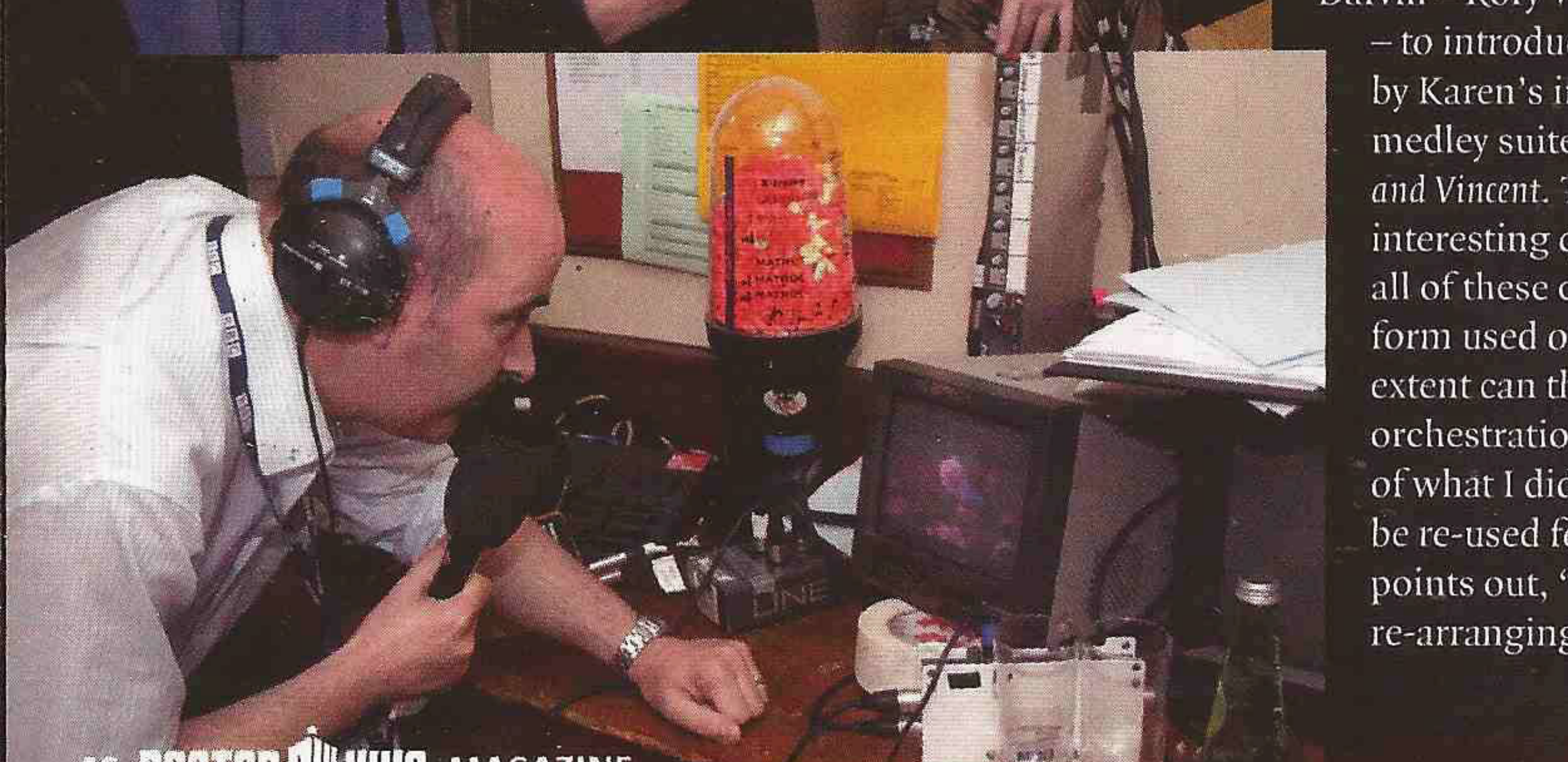
This moment of the show is very cute indeed: at the last Prom, David Tennant was unable to attend and performed in a special video piece instead. This time out, there's a little tease that much the same will be happening again – thus Matt receives an ear-piercing round of applause when he first appears on-screen, only to get another one that's positively bowel-shattering a minute or two later when he appears for real.

Matt's approach seems to change a bit between the dress rehearsal and the later, Sunday morning show. Many people, including Matt himself, have



"We were confident that we could put on a concert that consisted mainly of Eleventh Doctor music..."





commented on him finding the Second Doctor, Patrick Troughton, a strong influence. Does Matt have a similarly loose approach to interpretation of the text as the famously 'Near Enough!' Troughton? "Actually, he's quite precise, Matt," says Steven Moffat. "He'll do several takes, of course, and he might do *one* where he messes about with it, but he's incredibly precise on lines – he won't change a word. But this Prom performance has to be a bit flexible – I told him: 'You'll be acting with a kid, so you'll have to follow whatever the kid does. And work the crowd!' Working the crowd is kind of easy when they all unreservedly love you anyway. So there are a few carefully judged comedy moments which get a little bit lost because the crowd are all just screaming 'Aaaaargh! It's *you*!!!'... which is fine, of course."

The Doctor's departure is the cue for the first stage entrance of Arthur Darvill – Rory Williams himself – to introduce *Amy*, followed by Karen's introduction to the medley suite Liz, *Lizards*, *Vampires and Vincent*. This piece raises an interesting question – given that all of these cues already exist in the form used on the TV show, to what extent can those arrangements and orchestrations be re-used? "A lot of what I did on the series itself *can* be re-used for this show, yes," Ben points out, "but an awful lot of re-arranging also has to be done. A lot of cues we originally did with a smaller group and those have to be expanded for the symphony orchestra.

"Then of course you have to stick together all the little bits, if you have a number of shorter cues. Plus, of course, all the 'rock band' elements have to be added, as for the series those are all done by Murray synthetically in his studio after the orchestral sessions. You also might want to change things slightly – if you've got a three-minute cue for TV, you might have given it *everything* first time round – but if, for this Prom show, those three minutes come in the middle of a ten-minute suite, you might tone it down so you don't get a *massive* climax halfway through. It's a balancing act to create a whole 'piece', rather than just some cues stitched together."

This is Gallifrey accompanies video footage of all of the Doctor's regenerations. This is a sweet notion: not only does it facilitate the ongoing 'education' of the younger viewers in the history of the TV show, but it allows the older fans both a nostalgic frisson and a bit of a chuckle at how things have changed in recent years. Could any of the past *Doctor Who* production teams ever have thought, when they were putting together the likes of *Planet of the Spiders* or *Time and the Rani*, that one day this stuff would be projected on giant screens all around the Royal Albert Hall? It's a shame that at the Sunday show, due to a glitch somewhere, the video feed doesn't kick in until the first appearance of Ninth Doctor, Christopher Eccleston. It's appropriate, however, that Matt Smith, quite rightly, gets the biggest cheer of the day again.

There are actually a lot of details in pieces such as the following *Vale Decem* – the Tenth Doctor's farewell music – which only really leap out at the listener in this sort of environment. After all, on TV, there's quite a lot else going on, what with TARDIS explosions all around you and so on. "A lot of the work that we do, it's very heavily orchestrated," Ben Foster agrees, "and on TV you don't hear all the detail – but you need the detail *there*. It's like with John Williams' scores, if you listen to some of his *Indiana Jones* music in isolation, you hear all these florid passages, string runs... you don't hear that detail when you watch the movie, but you can *feel* it's there. It's a bubbling excitement, and it takes a lot of energy to score, but it's worth it. When you hear it live, you appreciate that."

Matt stalks the stage as himself for the first time – following *Vale Decem* which has just functioned for the second time, essentially, as his 'entrance music' – to introduce *The Pandorica Suite*, from the finale of the 2010 series. The ensuing climax – *The Pandorica Suite*, *Song of Freedom* and Ron Grainer's *Doctor Who* theme, in its most recent Murray Gold arrangement – brings things to a resounding close without further glitch, and barring a few concerned questions from both Ben and Murray about the sound balance on some of the video clips potentially overpowering the music, all looks good for – gulp! – two shows in the next 24 hours...

The finished show has the same heartening warmth and energy as the 2008 Prom, with a few added frissons. At one point **DWM** notices a six-year-old bow-tied mini-Doctor being quietly and temporarily removed from the stalls, finding the immediate physical presence of the Daleks just a bit too scary.

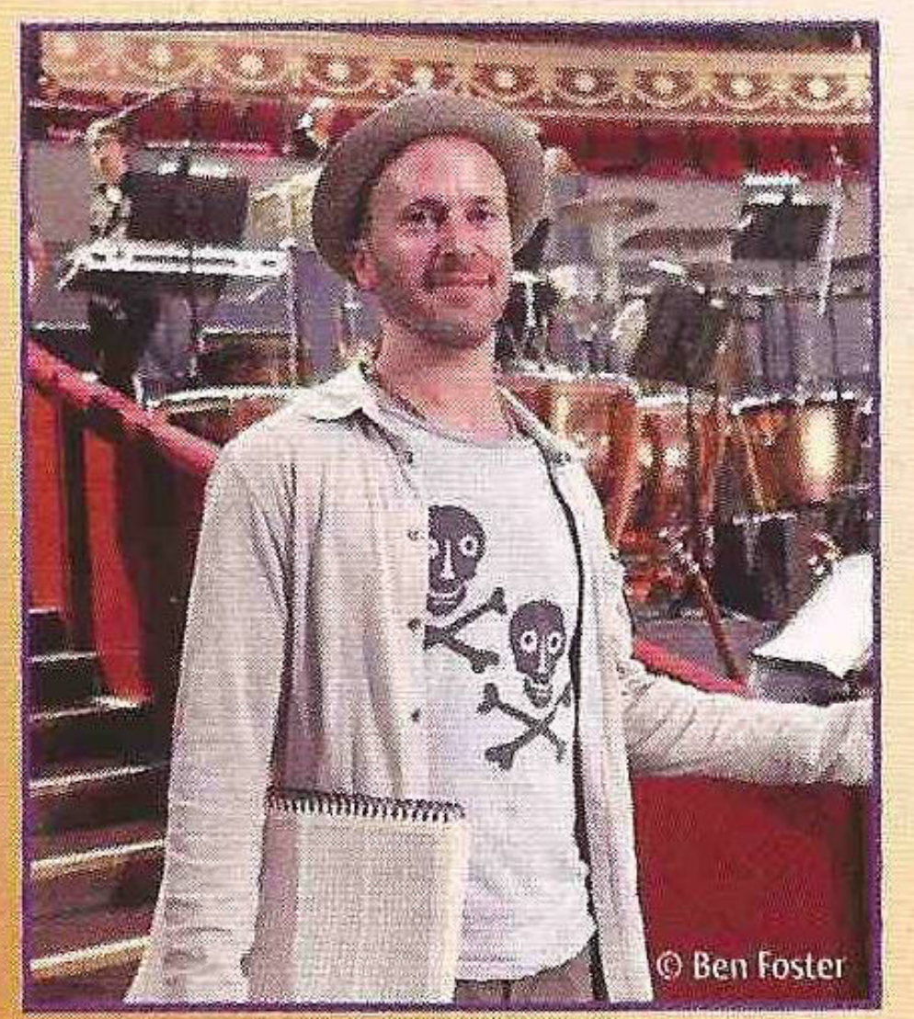
On the way out of the stalls after the Sunday show, Steven Moffat is being mobbed by screaming children, which is possibly a first for him. Is Steven proud of the Prom? "Frankly, my only contribution was to write that little piece for the Doctor. That was it. I've turned up to the show and spent all last night and this morning being congratulated. I really *didn't do* very much!" It almost seems a shame for all this effort to be expended on just two shows, especially given the number of people desperate to attend. Maybe this could run and run? "Because the 2008 Prom had been such a success, we got a second slot," points out Edward. "I only hope that if we do it a third time, we get a *third* slot!"

Ben Foster is mobbed by autograph hunters after the second performance, and looks a little overcome by it. "When you turn up to something like today," he muses as he winds down later, "and you have people so enthusiastic about it, you have to think: this is a privilege. It's not a job, it's a real privilege, to be part of *Doctor Who* – the same thing that enchanted me when I was 9, 10, 11 – it's the same for these kids today. To be part of that is great, it's really special, and I don't take it for granted. You don't realise, until you get to a point like today, quite how much of a body of music you've produced. And I hope it continues. We should do it again tomorrow!" DWM

The Doctor Who Prom will be shown on BBC Three in September.

"You don't realise, until you get to a point like today, quite how much of a body of music you've produced..."

Soundtrack to a Regeneration



© Ben Foster

Murray, where do your themes for the *Doctor Who* characters actually come from? For example, Donna's theme is very playful, Martha's is quite jazzy...

"I don't know... the answer's probably somewhere in how you just asked the question! Why do you make Donna's theme a little playful? It's because in that word you're sort of describing Donna... Martha is a bit mellower... there are all kinds of ways you could answer that. I was sitting down today, editing the soundtrack albums that are coming out containing the music from the Specials, and I was listening to music from *The Next Doctor*. Probably, for most people, that was a fairly unremarkable score – I haven't heard many people say that they *must* own the music for *The Next Doctor* – and yet I was playing through it, and it's now one of the scores that I'm most proud of.

"There seems to be hours and hours of it – hours of twisting, turning, themes – but the score is not overly dependant on a single theme. It's slightly more complex, in a way. So I've decided to put about 40 minutes of that on this album... so, as of today, that's become a double album! There are 35 minutes from the first part of *The End of Time* and about 55 minutes from the second part. And then the various other Specials occupy the remaining space, so there's not a huge amount from *The Waters of Mars* or *Planet of the Dead*."

Is there also going to be a soundtrack album for Matt Smith's first series?

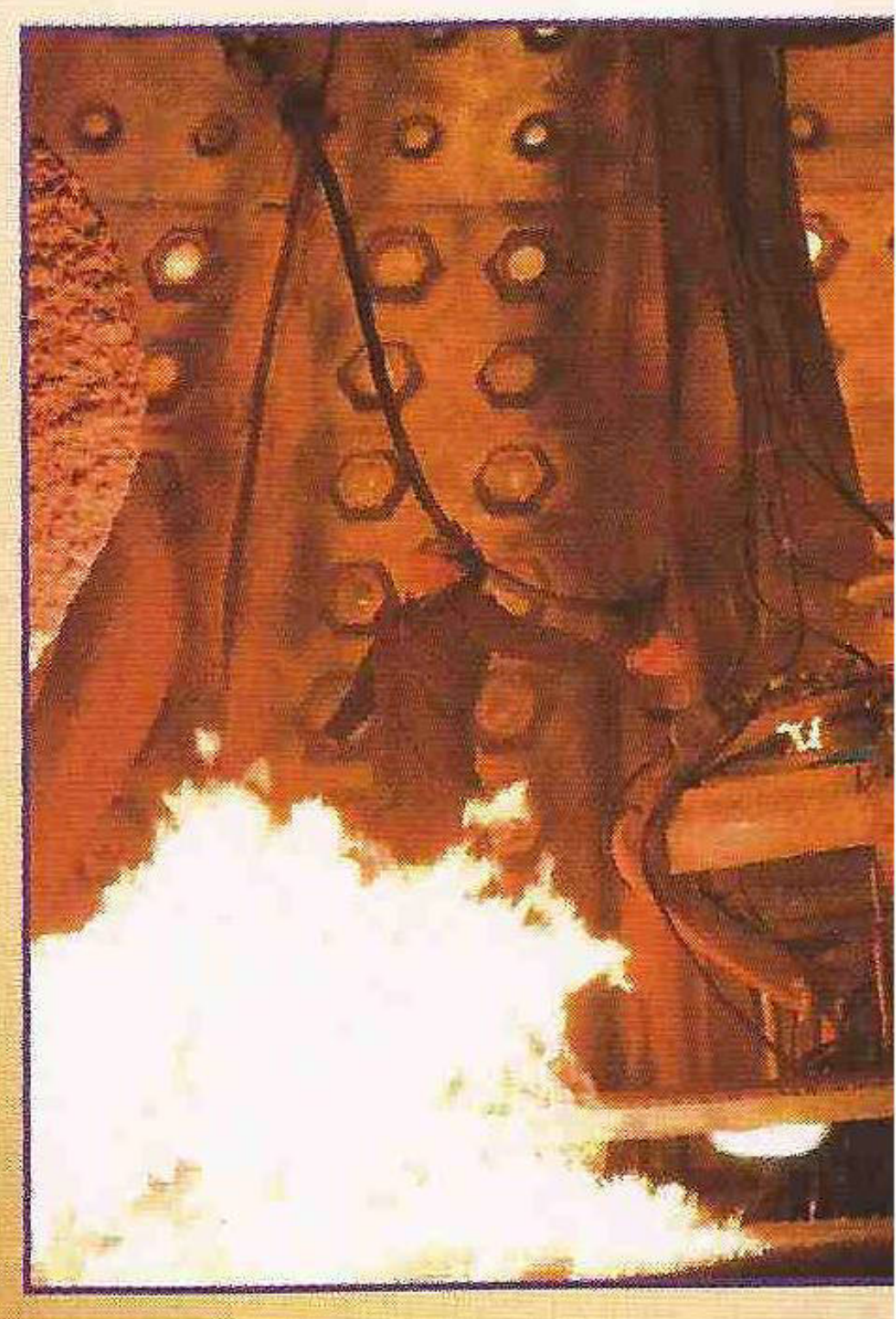
"Yeah, that's going to come out in November, I think. The Specials album is there to whet the appetite, and to get people into the habit of hearing these music releases. I don't know if anyone will ever listen to it all the way through! I'm asking *you* here, really – I had the choice of either picking my 'fave moments' from the five Specials, or looking at it more like a film score, and putting on big chunks of it all... what do you think?"

Er, I think most of us want *all* of the music for *every* episode – so please can you put on as much as possible?

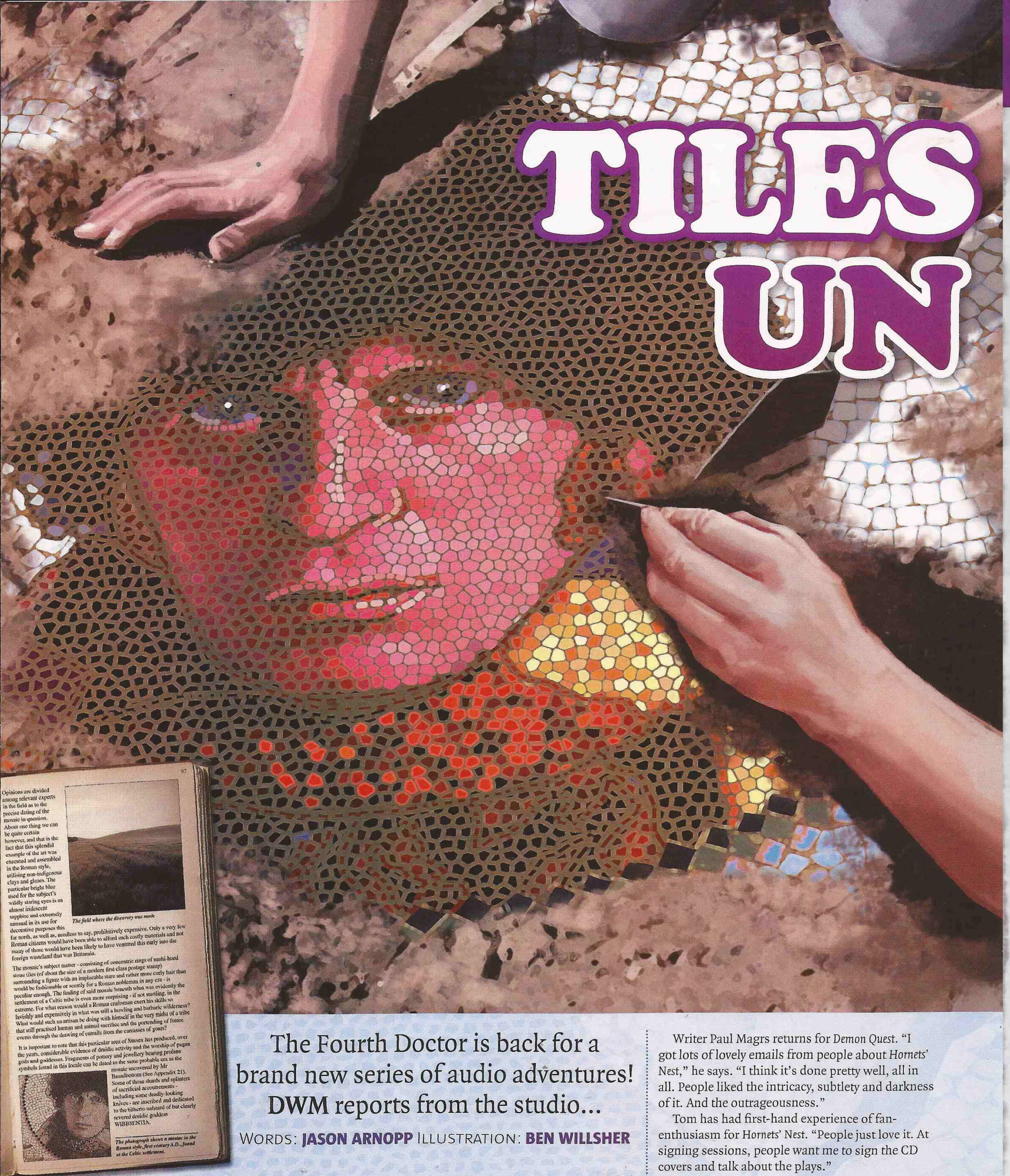
"You're exactly like my mum! But even if I do snip out some of it, it's still a double album. I'm actually having to cut it down to get it to double-album length... I think this is a generous thing. Apparently to make a double CD, the price only goes up by a pound. So essentially you'll get an extra 60, 70 minutes of music for a quid... and we might try to keep some special stuff for an iTunes release as well... we'll see."

What about your future plans – are you coming back for the next season?

"Probably... in some capacity, yeah!"



TILES OF THE UNEXPECTED!



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Opinions are divided among relevant experts in the field as to the precise dating of the mosaic in question. About one thing we can be quite certain however, and that is the fact that this splendid example of the art was executed and assembled in the Roman style, utilising non-indigenous clays and glazes. The particular bright blue used for the subject's wildly staring eyes is an almost iridescent sapphire and extremely unusual in its use for decorative purposes this far north, as well as, needless to say, prohibitively expensive. Only a very few Roman citizens would have been able to afford such costly materials and not many of those would have been likely to have ventured this early into the foreign wasteland that was Britannia.

The field where the discovery was made

The mosaic's subject matter - consisting of concentric rings of multi-hued stone tiles (of about the size of a modern first class postage stamp) surrounding a figure with an implacable stare and rather more curly hair than would be fashionable or seemly for a Roman nobleman in any era - is peculiar enough. The finding of said mosaic beneath what was evidently the settlement of a Celtic tribe is even more surprising - if not startling, in the extreme. For what reason would a Roman craftsman exert his skills so lavishly and expensively in what was still a howling and barbaric wilderness? What would such an artisan be doing with himself in the very midst of a tribe that still practised human and animal sacrifice and the portending of future events through the drawing of entrails from the carcasses of goats?

It is important to note that this particular area of Sussex has produced, over the years, considerable evidence of druidic activity and the worship of pagan gods and goddesses. Fragments of pottery and jewellery bearing profane symbols found in this locale can be dated to the same probable era as the mosaic uncovered by Mr Broadbottom (See Appendix 21). Some of those shards and splinters of sacrificial accoutrements - including some deadly-looking knives - are inscribed and dedicated to the hitherto unheard of but clearly revered druidic goddess WIBBSENTIA.

The photograph shows a mosaic in the Roman style, first century A.D., found at the Celtic settlement.

The Fourth Doctor is back for a brand new series of audio adventures! **DWM** reports from the studio...

WORDS: **JASON ARNOPP** ILLUSTRATION: **BEN WILLSHER**

"Hornets' Nest was new material with me doing my turn as *Doctor Who*," Tom Baker says, with a timeless grin. "Making them laugh and reminding them of when they were young."

Tom is sitting in a central London studio, recording new CD audio series, *Demon Quest*. It's the Fourth Doctor's second season of BBC plays – a self-contained run of five tales designed to work individually, but which collectively form a satisfying saga. Last year's début season, *Hornets' Nest*, saw Tom reprise his former TV 'turn' as the scarf-wearing Gallifreyan after 25 years. Presumably, *Demon Quest*'s very existence implies *Hornets' Nest* did rather well?

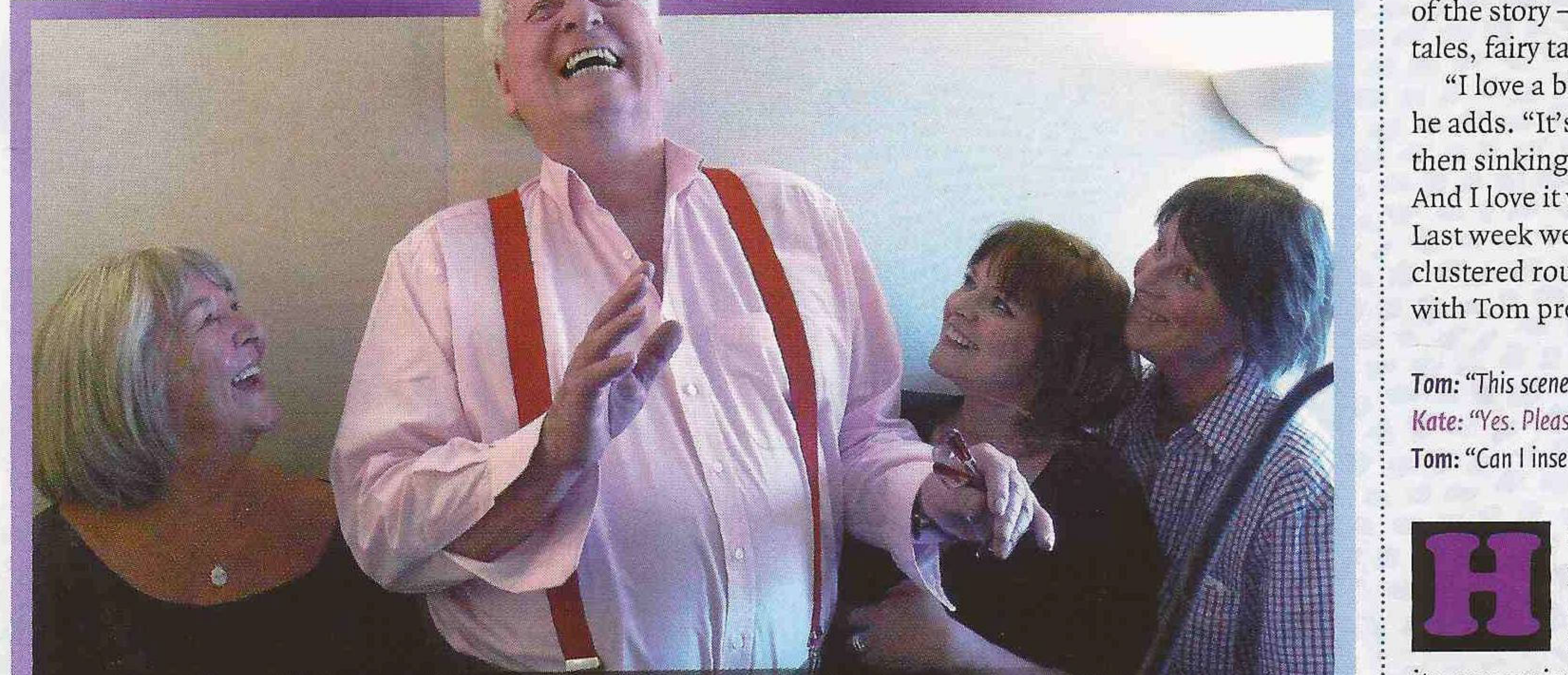
"It was very well received," says Michael Stevens, the script editor and executive producer, as well as Commissioning Editor at BBC Audiobooks, "and gained a good following as it went along. The great thing is that it's still being discovered by people, so sales continue. Some very nice things have been said about it!"

Writer Paul Magrs returns for *Demon Quest*. "I got lots of lovely emails from people about *Hornets' Nest*," he says. "I think it's done pretty well, all in all. People liked the intricacy, subtlety and darkness of it. And the outrageousness."

Tom has had first-hand experience of fan-enthusiasm for *Hornets' Nest*. "People just love it. At signing sessions, people want me to sign the CD covers and talk about the plays."

"At every convention over the last year," says Richard Franklin, who again plays ex-UNIT man Mike Yates, "a lot of people would come up to me and talk about *Hornets' Nest*. Without fail, they said two things. Firstly, that they really liked the episodes. And then how glad they were that I'm back in it! This isn't me being big-headed, but one of the very nicest things about doing this, for me, is that Mike Yates is still very much alive."

Hornets' Nest director and producer Kate Thomas is also back on board, which is a real relief as she and Tom get along famously. While very much getting the job at hand done, the pair share a wonderful line in bitchy banter, as you'll see in the interludes to follow.



Tom Baker and the cast "do their turns" during the recording of *Demon Quest*. All cast photos by Michael Stevens/BBC Audio.

Tom: *"Where are we starting from?"*
Kate: *"Top of the page please, darling."*
Tom: *"Which page? I mean, I don't want to pry..."*

Did Michael and Paul get an impression of what worked well – and perhaps didn't work so well – for *Hornets' Nest* listeners?

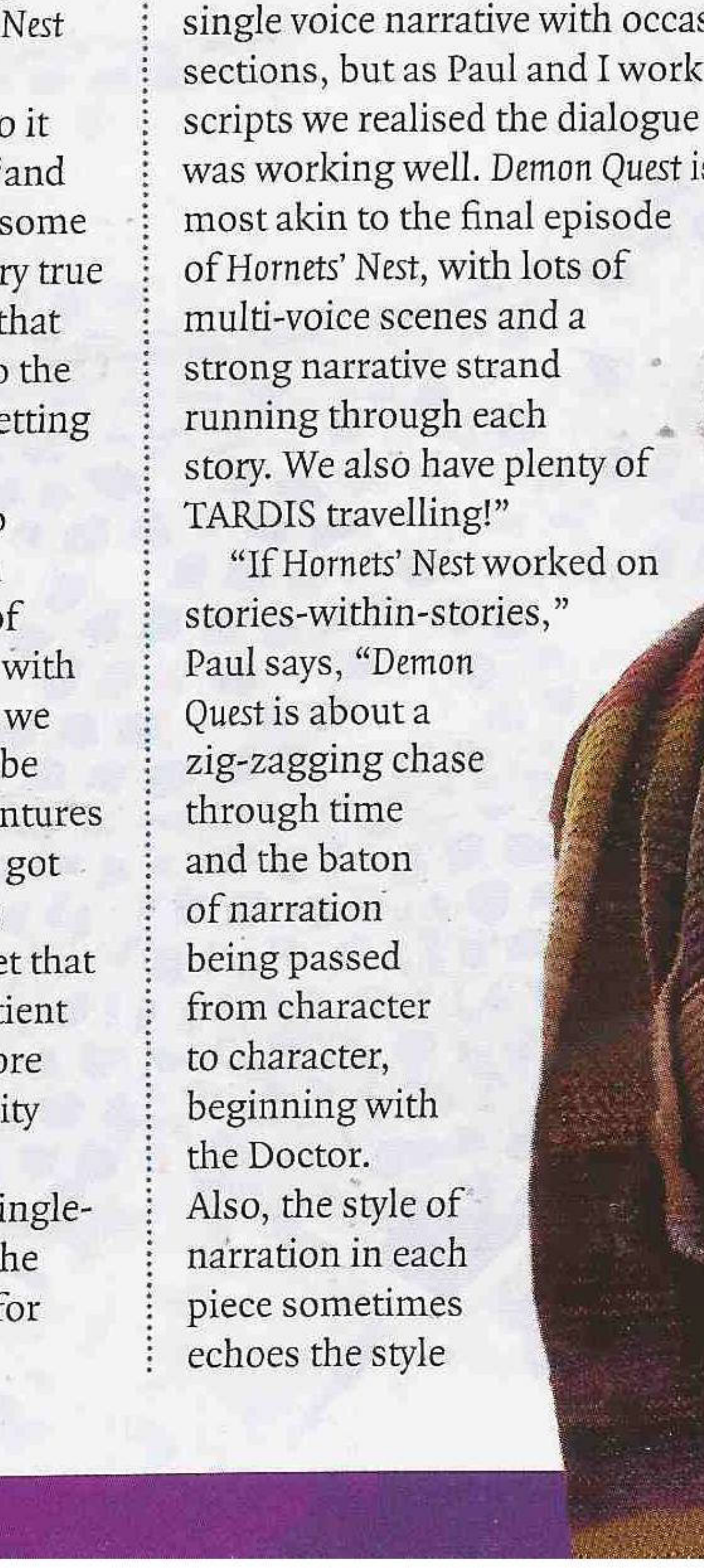
"I think it's fair to say that listeners came to it with a range of expectations," Michael says, "and many were surprised at what they found. For some that meant delight, for others not! It's also very true that the series developed as it went along, so that Episode One was different in tone and pace to the later episodes. We had a certain amount of 'setting up' to do in the first episode, of course."

Magrs admits there was "a contingent who yearned for a more 'traditional' format – with sound effects and shouting taking the place of narration. Some people like audio to be 'telly with the pictures turned off' – and that's not what we were doing. *Hornets' Nest* was always going to be more like creepy old horror and mystery adventures from the days of Old Time Radio. Those who got into that loved *Hornets' Nest*'s language and its layered stories-within-stories. Some didn't get that and just heard a lot of talking and were impatient for a more driving narrative, perhaps, and more shooting and running about and sentimentality and stuff."

Fans of multi-voice drama as opposed to single-voice narration, will be pleased to learn that the ratio between the two has shifted somewhat for *Demon Quest*.

> *"It's about a zig-zagging chase through time – the baton of narration is passed from character to character..."* **Paul Magrs** Writer

"We have achieved a balance," Michael says, "because that seems to work well. When I first developed the *Hornets' Nest* concept it was as a single voice narrative with occasional multi-voice sections, but as Paul and I worked on the scripts we realised the dialogue style was working well. *Demon Quest* is most akin to the final episode of *Hornets' Nest*, with lots of multi-voice scenes and a strong narrative strand running through each story. We also have plenty of TARDIS travelling!"



"If *Hornets' Nest* worked on stories-within-stories," Paul says, "*Demon Quest* is about a zig-zagging chase through time and the baton of narration being passed from character to character, beginning with the Doctor. Also, the style of narration in each piece sometimes echoes the style of the story – whether those stories are comic strip tales, fairy tales or ghost stories.

"I love a blend of narration with full cast," he adds. "It's like being told a bedtime tale and then sinking into a dream of actually being there. And I love it when we have a full cast all together. Last week we had a studio day with eight people clustered round microphones at the same time, with Tom presiding over it all."

Tom: *"This scene starts with a fight?"*
Kate: *"Yes. Please don't actually punch anybody."*
Tom: *"Can I insert a 'Gerroff!' from the 1947 Beano?"*

Hornets' Nest was a wonderfully evocative piece of work – and from what we hear during our two-day studio visit, *Demon Quest* looks set to repeat that trick in its own unique way. The biggest weaponry in both series' armoury is, inevitably, Tom Baker. While he is very much a visual icon – remaining, after all this time, the man which most people of a certain age picture when they think about *Doctor Who* – the man's rich, endlessly enjoyable tones are tailor-made for audio. Magrs' obvious love of language gives Tom plenty to get his teeth into, making for highly fertile ground.

These plays also boast a nicely unique feel. It's almost as if they exist in an alternate Fourth Doctor timeline: a slightly rose-tinted, nostalgia-soaked version of that Doctor's existence, if not without the odd sinister thorn.

"It's very hard to plan these things," says Richard Franklin. "You can write, direct or produce things in a certain direction, but this actual sort of 'click' is one of those things you hope for."

"We don't intend for these to be 'alternate world'," Michael stresses. "Exactly when, in *Doctor Who* terms, they take place is unspecified, although we've been careful to make sure they could fit into series continuity. There is an element of cosiness, but that's as much to do with Paul Magrs as it is Tom Baker!"

"What I love," Paul says, "is that ▶

Tiles of the Unexpected!

we've created a spur branching off the established timeline. We see the Doctor in his countryside retreat, just as we used to in [now-defunct British publication] *TV Comic*. I like to think of these as what the Doctor's doing during the Christmas holidays. We've created something new in *Doctor Who* – and that's very difficult, when the show's been everywhere and done everything."

Michael warns: "I would encourage you to listen to *Demon Quest* before making the 'fun' label too big. There is some brilliant drama in the new episodes, and some chilling peril for our friends to face. But there is humour along the way, largely because the Doctor, Mrs Wibbsey and Mike Yates do have a sense of humour. Let's face it, *Doctor Who* has always had its cosy side, and contrasting that with moments of high drama are what it's all about."

"Yes, these are fun, cosy romps," Paul notes, "but they're also macabre. And that's what I like and so do Tom, Michael and the rest of our team. It's mystery, adventure and dark comedy."

Susan Jameson, who plays the Doctor's housekeeper Mrs Wibbsey, readily identifies the plays' scary streak. "You get attached to certain characters and do start worrying about what might happen to them. There's always a laugh to be had in it, though – just as in life. I think Paul has captured the *Doctor Who* which I've enjoyed in the past. It's tongue-in-cheek, but still makes you look over your shoulder!"

Kate: *"Could you try to avoid blowing in the mic?"*
Tom: *"Yes, it's annoying, isn't it – old men have to breathe. I'm used to panting. Well, I was used to panting. Let's hope I can pant on till Christmas."*

Tom Baker with his director/producer, Kate Thomas.

Tom himself describes these plays as "terribly light. Quite a lot of it is kind of larky, in a PG Wodehouse style. It's well-spoken and it allows the characters" – and here he laughs loudly – "to do their turns."

And that's the way you like it, sir?

"Well yes, I think so, yes. In this kind of studio, when you're doing this lovely melodrama – this absolutely preposterous stuff – it's got to be done with elan, hasn't it! There are so many different ways to say any given line. I mean, the TV show wasn't nearly as larky as this, but it *was* great fun, and that's why I stayed so long. I remember thinking at one point, 'Why would I leave this show to go and do theatre in Sheffield or somewhere? On *Doctor Who*, I'm falling around the place laughing all the time, making lots of money and getting lots of crumpet!'"

Kate Sachs and Rupert Holliday Evans step up to the mic.

It helps, of course, that nostalgia is one of Tom's favourite topics. "Nostalgia has the power to take you back to when you were happy," he notes. "Back to when we were young and happy and optimistic. It's nothing to do with being sad – unless it's a heroic nostalgia, in the case of soldiers. You'll never get away from the power of nostalgia and that's why people can become electrifying storytellers when they grow older, as they recall those days."

It's frankly hard to keep Tom on the subject of *Demon Quest* – but this is true for any given topic. Tom talks about whatever he likes, which is fine, as he's always riveting, hilarious or both.

"Do you know... as long as actors have good lines," he says, "life is so much better. It's absolutely wonderful. Sometimes, when I talk to people from long ago, we can recall great lines. Actors can recall lines they said, donkeys years ago. I know actors who talk about that 'great line from Act Two'... which turns out to be from a play they did in 1939, the day war broke out.

"Actors remember funny lines much easier than tragic ones," he notes. "You see, tragedy assumes a dignity and importance to human life – and you can busk it with husky voices and certain gestures. But comedy is very akin to music. That's why, after funny scenes, actors are always having post-mortems, talking about syllables. Comedy makes actors very, very nervous and agitated – and often breaks friendships! It causes terrible bitchiness, too."

Kate: *"Tom, darling – could you keep your head up?"*
Tom: *"At my age? I don't know... you do an audio-play and you still have to keep your head up!"*

There's certainly no bitchiness afoot in this studio, which boasts an atmosphere reflecting the work at hand. Let's face it: any building which contains Tom Baker reverberates with a little magic, but people are genuinely delighted to be working with him. Tom, being partial to a bit of the old adoration, seems rather positive about this state of affairs.

At one point, **DWM** partly overhears some of a conversation between Tom and veteran actor Nigel Anthony, who is playing a mysterious wizard. Every once in a while, you catch the odd sentence...

"He was an excellent pub pianist. Wonderful chap..."

"Bernard had a bottle of gin every day. Two thousand of them over six years..."

"Back when Rex Harrison was a superstar..."

"Yes, I was in Scarborough repertory theatre with her..."

Mrs Wibbsey: A Keeper!

In last year's *Hornets' Nest*, Susan Jameson did a splendid job of playing the Fourth Doctor's housekeeper Mrs Wibbsey, who was displaced from her native time of 1932. So splendid, in fact, that she's not only back for *Demon Quest*, but has been upgraded to companion status.

"I always hoped she might return," Susan says, "so I'm absolutely delighted that she's become a companion! It's fabulous. It's also been lovely to narrate this new second episode, *Demon of Paris*. I do quite a lot of work in audiobooks, so that was right up my street."

"It's very interesting, isn't it," Tom Baker says of this development. "Some of these characters have really grown. Suddenly, cranky old curmudgeonly Wibbsey, with her lovely apple cheeks from another era and a very limited range of reactions, is elevated – and suddenly I've got a middle-aged companion! Susan has a lovely talent for making it eloquent and endearing. It's rather like Nicholas Courtney's magic, playing the Brigadier. Instead of thinking, 'Oh, what a pompous ass', you adore him. It's a very curious quality. From time to time, I do feel affection for Susan's character and I do like saying the name 'Wibbsey'."

The word 'Wibbsey' was surely designed for you, sir.

"Well, it's a wonderful word. Isn't it strange how actors like certain words? 'Wibbsey' would be a wonderful word for pillow talk, wouldn't it? Especially if you said it softly. 'Ohhh, Wibbsey, Wibbsey, that was amazing'. Or, 'Ohhh, Wibbs, that's never happened to me before... and I've been all over the galaxy!'"

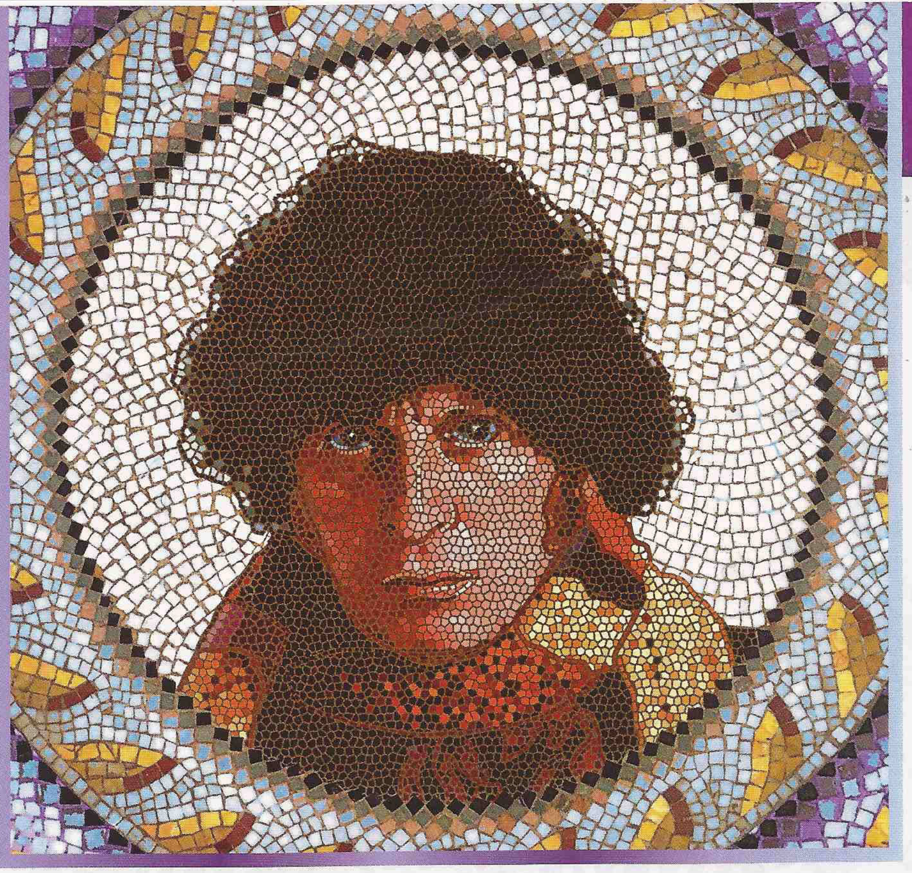
Susan is somewhat at a loss to explain how she makes Mrs Wibbsey so likeable. "Maybe there's something in my voice which does it! Of course, it's all in the writing, too. Mrs Wibbsey is terrific: she's the kind of person who grumbles and mutters, but really she has a heart of gold."

"Wibbs was always going to grow and grow into the character she is now," Paul says. "She's so frosty and frightening to start with. By the end of *Hornets' Nest* she was softening – and in *Demon Quest* we see some other, surprising aspects to her formidable personality. We all want T-shirts that say on the front, 'What Would Mrs Wibbsey Do?'."

Richard Franklin, Tom Baker and Susan Jameson.

"Susan Jameson brought Mrs Wibbsey so beautifully to life that we were all keen for her to return in *Demon Quest*," Michael says, "Paul and I feel we know her inside out, and she has become a very well-rounded character. What's striking is her loyalty to the Doctor, and her keen sense of right and wrong. Some of the encounters she has in *Demon Quest* would make a lesser woman quake – and she really does get put through the wringer this time round. As for her name, it is actually a creation of Tom's! He always wanted the Doctor to have a housekeeper called Mrs Wibbsey – and happily, that's what we gave him."

It's not all terror and peril for Mrs Wibbsey in this series, though, as Susan says: "I particularly enjoyed her meeting Toulouse-Lautrec – and getting the chance to pose for him, feeling all flattered and rather glam!"



Oh, marvellous stuff. Also marvellous is the fact that Tom and Nigel once "did a radio thing" together, but neither have the faintest recollection of what that radio thing might have been. "I've definitely been in a studio with him at some point," Nigel tells me. "But as I can't recall when, it hardly seems to count. Still, working with Tom is great fun. He's a terrifically entertaining guy. And, well... he's a bit of a *national* treasure, isn't he really?"

Rupert Holliday Evans, who memorably played UNIT's Colonel Mace in 2008's *The Sontaran Stratagem/The Poison Sky* ("I'm not biased in any way obviously, but those were the best two episodes of that series – they were fantastic!"), appears in several *Demon Quest* stories, as a warrior, a drunken Frenchman and more. He's delighted to act alongside yet another Doctor. How does working with Baker compare to Tennant?

"Well, for me, Baker's an icon. I grew up with him – he's my era – and he doesn't disappoint now. David's so incredibly focused and prepared for this part – he was absolutely on the money, despite having so much to do. Tom, at his age, knows when to work hard and when to switch off – which he seems to be able to do more or less automatically."

Finty Williams, daughter of Judi Dench, relishes her role as Parisian waif La Charlotte in second episode *The Demon of Paris*. "She's the character I've always wanted to play in a film! She's described as 'skinny, bedraggled and a dancer at the Moulin Rouge'. Happy days! You can't get better than that."

> *"'Wibbsey' would be a wonderful word for pillow talk, wouldn't it? Especially if you said it softly..."* **Tom Baker**

"Working with Tom is extraordinary," she adds, "because to me he *is* Doctor Who. I've been through all the other ones, with my son who's 13. But there's now major kudos in my house for me. I work in TV and theatre, but there's no kudos from my son. Then I work on an audio-play with Tom Baker and I'm very cool! It's half-term, I'm working and my son doesn't even begrudge me the time!"

In the same episode, actor Mark Meadows has another plum role, as the artist Toulouse-Lautrec. "Finty and I were talking about French accents earlier – it's a difficult one to know where to pitch. I think it's more about what *sort* of person you're playing. Lautrec represents a certain type of personality, so it's more about imagining yourself into that mindset, rather than researching a particular artist."

Is there the ever-present worry that you could enter *'Allo 'Allo!* territory?

"There is that fear. You're always teetering!"

Kate: "Finty – your line 'Oh yes' has now been dropped from this next scene."
Tom: "Christ, darling – you're very brave to accept that massive change."

"I haven't had all that many happy experiences with directors," Tom admits, "because quite honestly, I don't like being told what to do. I bloody well don't! And I don't like young people telling me what the meaning of something is – because there isn't one meaning. When they actually tell you how many 'beats' there are in a line, they seem to imply what the line means. And if they know what the line means, that's nonsense. It used to drive me crazy at the National Theatre when people said, 'You see what this line means' – and of course I was in no position to shout 'Bollocks!'"

Writer Paul Magrs, Tom Baker, and exec Michael Stevens.

So that partly explains why you and Kate Thomas get along so well – she doesn't dictate?

"Yes, Kate just guides me – she doesn't tell me what to do, or what things mean. But when I was in the National, I watched so many actors take notes from directors. I remember some fella who became famous and directed a big film. Roland Joffe. He was standing in for a director of a play I was doing. He stood before us and said, 'This is a play about eyes'. And I saw actors writing this down! So naturally I said, 'I thought it was about feet. Or ears'."

And what is *Demon Quest* about? What can Paul and Michael reveal?

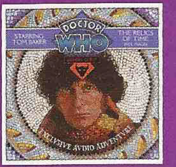
"A key element of the TARDIS has been spirited away," Michael says, "and in return the Doctor and Mrs Wibbsey have been given a bag of clues: scraps of paper showing the Doctor in a number of historical settings. Someone has sent these clues, and if the Doctor is to retrieve the element he must follow them to their source, with Mrs Wibbsey and Mike Yates at his side. But they soon realise that the originator of the clues has some *very* nasty designs on the Doctor..."

A page from a history book. A fragment of mosaic. A cover of a 1970s superhero comic book. A leatherbound book of fairy stories. What terrible truths will these clues reveal? There is, as always, only one way to find out, listeners...

The Quest is the Quest!

A handy rough guide to what lies in store for the Doctor and Mrs Wibbsey in their new audio series, *Demon Quest*...

THE RELICS OF TIME



The Doctor is none too happy when a vital component of the TARDIS goes missing. He and his housekeeper, Mrs Wibbsey follow a trail back through time to Roman Britain, where a wizard is not all he seems.

THE DEMON OF PARIS

STARRING TOM BAKER
DOCTOR WHO
THE DEMON OF PARIS
EXCLUSIVE AUDIO ADVENTURE

The Doctor and Mrs Wibbsey visit the French capital in the 1890s, to find out why someone has painted the Doctor's likeness into a famous poster. There's murder afoot on the streets and some say the artist Toulouse-Lautrec is to blame...

A SHARD OF ICE

Reunited with Mike Yates, the Doctor heads further back in time, to an isolated European landscape of snow and ice. Literally enmeshed in the pages of a fairy tale, they must confront the Ice Queen who once placed a shard of ice in the heart of the King's storyteller, Albert.

STARFALL

In 1976, a meteorite lands in New York's Central Park, giving Alice Trefusis super-powers. The Doctor, meanwhile, is feeling far from super. A strange force is sapping his strength... and who are all those *other* Doctors?

SEPUCLHRE

Hot on the trail of Mrs Wibbsey, the Doctor and Mike arrive at their final destination. Who has lured them there, and why? On Sepulchre, all will be revealed...

Jonathan Morris reveals that words become deeds when the Tenth Doctor takes to the stage with the Bard of Avon...

DAVID TENNANT
FREEMA AGYEMAN
DOCTOR WHO
BBC

The Shakespeare Code

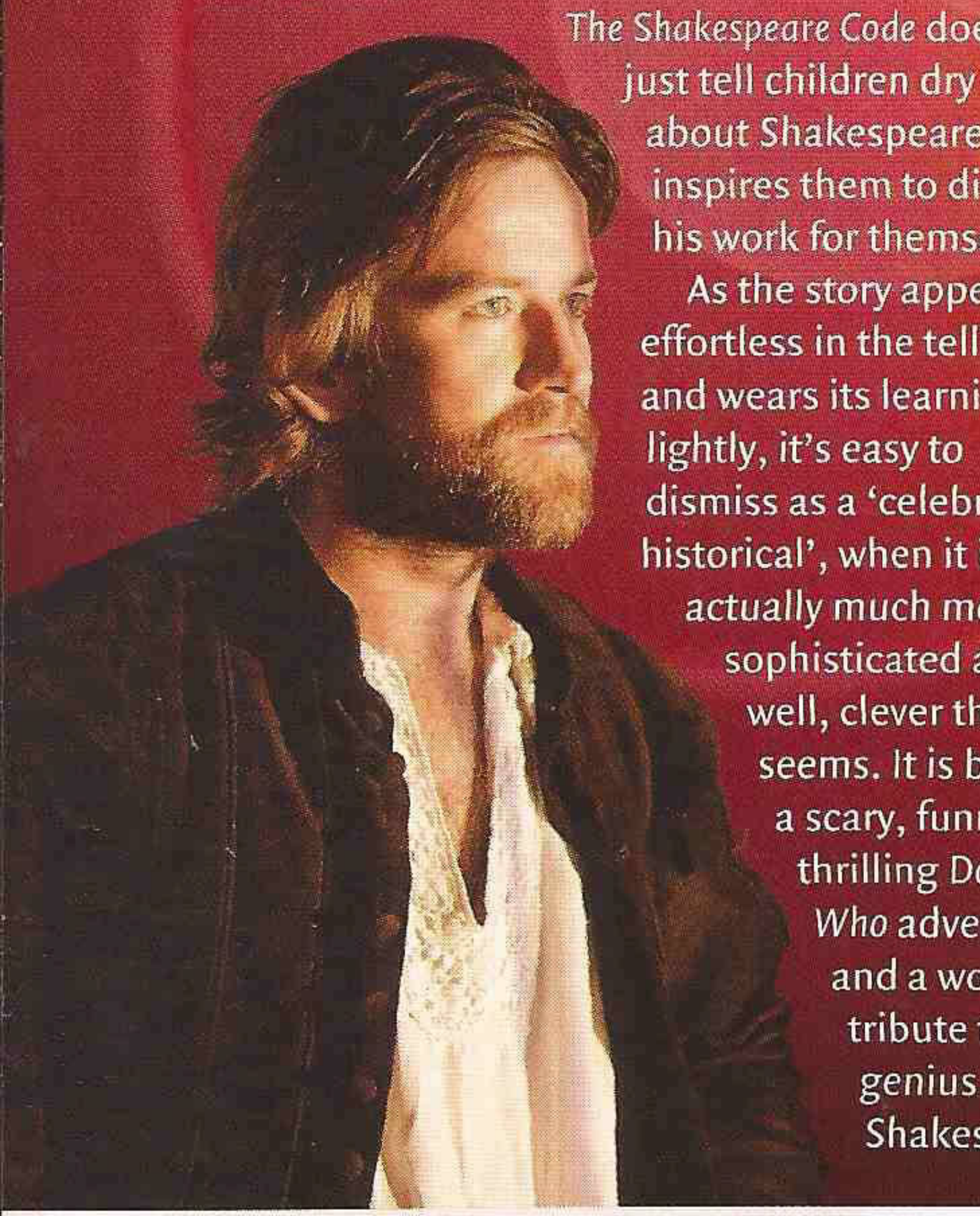
"57 academics just punched the air!"

I love *Doctor Who*. And I love Shakespeare. So *The Shakespeare Code* was, for me, a match made in heaven. Or at least, a match made in the mind of Gareth Roberts.

According to producer Phil Collinson, it was the most expensive episode of *Doctor Who* ever made, and the end result is certainly spectacular. But what's most impressive is the lavishness of the script itself, the meticulousness of the research, and the volume of allusions to Elizabethan life and Shakespeare's works – some crowd-pleasingly obvious, others esoteric and subtle.

And that's the reason why I've been badgering **DWM** to let me write the *Fact of Fiction* for this story. Because there has never been another *Doctor Who* story with so much depth, with so many fascinating facets to write about. I'm sure I've missed one or two references along the way, but I've also found a few that have previously been overlooked. *Doctor Who* started with a desire to educate its viewers; but *The Shakespeare Code* doesn't just tell children dry facts about Shakespeare, it inspires them to discover his work for themselves.

As the story appears effortless in the telling, and wears its learning lightly, it's easy to dismiss as a 'celebrity historical', when it is actually much more sophisticated and, well, clever than it seems. It is both a scary, funny, thrilling *Doctor Who* adventure and a worthy tribute to the genius of Shakespeare.

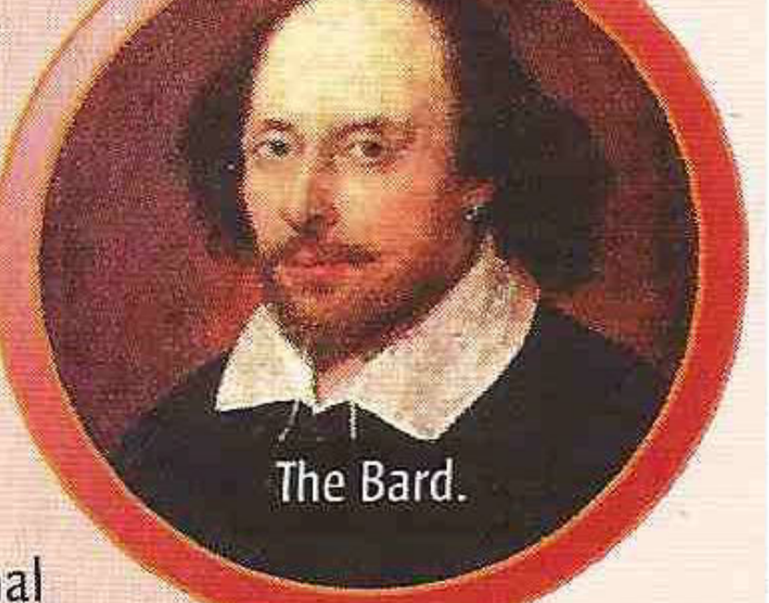


I don't fancy yours much! Mother Doomfinger and Mother Bloodtide go out on the town.

ESSENTIAL INFO

▶ When commissioned to write this story, Gareth Roberts was given a one-word brief: 'Shakespeare'. Following appearances by Charles Dickens in 2005's *The Unquiet Dead* and Queen Victoria in 2006's *Tooth and Claw*, *Doctor Who*'s executive producer Russell T Davies felt it was time to feature the most celebrated writer in the English language. Born in April 1564, William Shakespeare was the author of over 35 plays and was, in his lifetime, a massive popular phenomenon. The episode incorporates elements from Shakespeare's plays and takes the power of the written word as its theme.

▶ An alternative title for the story was *Love's Labour's Won*, referring to the legendary 'lost play' and sequel to *Love's Labour's Lost*. During early discussions, the idea of including malevolent fairies (inspired by *A Midsummer Night's Dream*) was suggested; other elements considered but dropped were the inclusion of Shakespeare's daughter, Susanna, and a sequence with Martha auditioning for the company in the manner of *The X Factor*. Another – not altogether serious – working title for the story was *Theatre of Doom*.



The Bard.

▶ In contrast to expectations, Shakespeare was played by Dean Lennox Kelly as 'a kind of sixteenth-century Liam Gallagher' with rock-star swagger. The only concession to the traditional image of Shakespare is the ear-ring, as jauntily sported in the 'Chandos' portrait (above).

▶ *The Shakespeare Code* is the first – and to date only – drama production to have been filmed in Shakespeare's Globe Theatre, a modern reconstruction of the theatre owned by Shakespeare's playing company. During his time as executive producer, Russell T Davies managed to incorporate nearly every major London landmark and tourist attraction into the show.

▶ *The Shakespeare Code* was the first television *Doctor Who* story to be written by Gareth Roberts, highly-regarded author of *Doctor Who* novels, audio adventures and comic strips too numerous to mention, and now a regular contributor to both *Doctor Who* and *The Sarah Jane Adventures*. His other work includes episodes of *Emmerdale*, *Brookside*, *Randall & Hopkirk (Deceased)*, *Swiss Toni* and sketches for *Swinging*.

▶ Broadcast at 7pm on 7 April 2007, *The Shakespeare Code* achieved ratings of 7.23million. In that year's **DWM** poll, it was ranked fourth, and was voted the fans' favourite for both Set Design and Costume. In 2009 **DWM** readers named it their 64th favourite story in *The Mighty 200* survey, with an average score of 74.05%.

THE SHAKESPEARE CODE
BROADCAST: 7 APRIL 2007

London, 1599, and a young suitor, Wiggins (Sam Marks), serenades his love from the street below her balcony.

▶ The episode's title is a play on the bestselling 2003 novel *The Da Vinci Code* by Dan Brown, a compelling yet borderline illiterate work, which has spawned a movie and numerous similar pieces of fiction. Brown's novel develops ideas about the bloodline of Jesus Christ partly originated by Henry Lincoln, the co-writer of the *Doctor Who* stories *The Abominable Snowmen* (1967), *The Web of Fear* (1968) and *The Dominators* (1968).

▶ The moonlit serenade is a familiar scene from Shakespeare, recalling *Romeo & Juliet* but more closely resembling Proteus' serenade of Silvia in *The Two Gentlemen of Verona*.

▶ Wiggins is named in honour of the respected Shakespeare scholar, Dr Martin Wiggins. His name may also be familiar from the production subtitles he has contributed to many *Doctor Who* DVDs. According to author Gareth Roberts, 'if anyone was going to trip me up after transmission, it'd be him, so I thought I'd butter him up first.'

His love, the sultry Lilith (Christina Cole), lures Wiggins into her house and reveals herself to be a witch! Wiggins is set upon by Lilith and her 'family', Mother Doomfinger (Amanda Lawrence) and Mother Bloodtide (Linda Clarke).

▶ Lilith is the name of a demon from Jewish folklore, translating as 'of the night'. In medieval tradition Lilith was also Adam's first wife in the garden of Eden, an archetypical witch, and the embodiment of lust causing men to be led astray.

▶ The grouping of three witches recalls Shakespeare's *Macbeth*, in which the witches provoke Macbeth into committing regicide by prophesying that he will become King. Their prediction proves accurate, if short-lived.

▶ Bloodtide is named after the opening track on Marc Almond's *Violent Silence* EP (1986). Her costume and mask were displayed at the Globe during 2007.

Inside the TARDIS, the Doctor (David Tennant) announces to Martha (Freema Agyeman) that they've landed.

▶ The Doctor says that outside the TARDIS door lies a "brave new world", the first of several Shakespearean quotes in the episode. It's how Miranda reacts to the discovery of more strangers on her island in *The Tempest* – "O brave new world that has such people in't."

Stepping outside, they narrowly avoid having slop emptied over them.

▶ The expression *gardez l'eau* translates as 'watch out – water'. The Doctor is wrong about them arriving before the invention of the toilet, as the first indoor flushing lavatory, the Ajax, had been built by Sir John Harrington in 1596.

▶ Martha alludes to the 'butterfly effect', the notion in chaos theory that small changes in initial conditions can have dramatic long-term effects in dynamic systems – the popular example being that the beat of a butterfly's wings can affect the weather. Martha's reference describes Ray Bradbury's 1952 short story *A Sound of Thunder* in which a time traveller accidentally changes the circumstances of the present by stepping on a butterfly in the past.

▶ She also mentions killing her own grandfather in the past, a time travel paradox first described in 1943 by René Barjavel in *Le Voyaguer Imprudent*.

Martha is concerned that her appearance may cause difficulties.

▶ Okay, now this is a contentious one. Were there black people living in London in the late sixteenth century, and if so, how did the population behave towards them? To begin with, a black woman would not have been an uncommon site in the area the TARDIS lands – Southwark in south London, which at the time would have contained a large number of brothels. In 1600, there would have been a few thousand black people in London, mostly working as servants or in either the vertical or the horizontal entertainment industries.

▶ How would they have been regarded? Bearing in mind that racism in the modern sense didn't exist back then, black people would have been regarded as exotic, nothing more. Any suspicion towards them would have more to do with their non-Christianity than their skin colour. However, we do know that by 1601 enough black people had been liberated from captured Spanish vessels for Queen Elizabeth I to be reported as being "discontented" at the "annoyance to her people." What's interesting, though, is that although a proclamation was made for "blackamoores" to be repatriated, the plan came to nothing, set no precedent and was rapidly forgotten, suggesting it did not have public support.

The Doctor realises they have landed in Southwark.

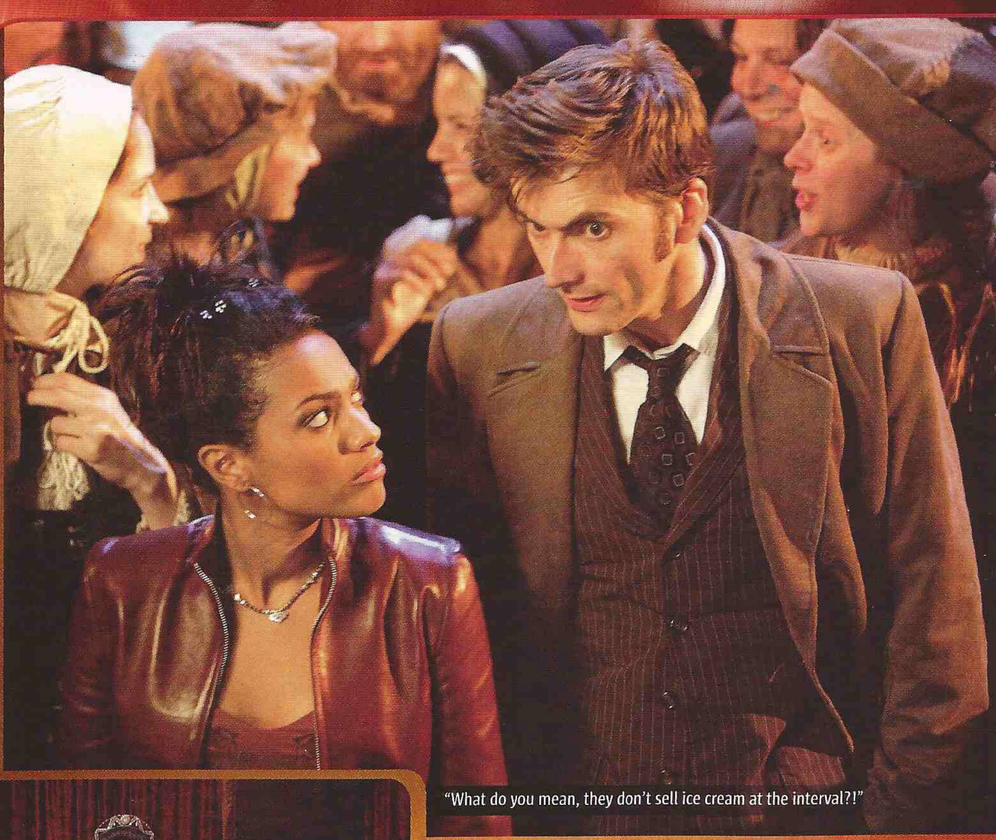
▶ Outside the city limits of London, Southwark was the equivalent of a red-light distinct; consisting of hundreds of inns, plus brothels, alehouses, theatres, a bear-baiting ring and the Clink Prison. It was the sort of place you'd go if you wanted a good night out followed by a violent mugging.

> 'Were there **black people living in London** in the late **sixteenth century**, and if so, how did the population **behave towards them**?'

They spot the "brand new" Globe theatre in the distance. The Doctor notes that it has fourteen sides – a tetradecagon.

The Globe Theatre was indeed brand new, having been erected during the spring of 1599 and opened in the summer. The fabric of the theatre, however, was not new, as the timber came from The Theatre in Shoreditch which had been dismantled and shipped across the Thames in late December 1598.

The location used to recreate the old Globe Theatre was, uncannily, the new Globe Theatre built in 1997, 200 yards from the location of the original (which is on the corner of Southwark Bridge Road and Park Street, beneath Anchor Terrace where the TV series *This Life* was filmed). The project was founded by the American actor and director Sam Wanamaker (father of actress Zoë Wanamaker who portrayed Cassandra in *The End of the World* (2005) and *New Earth* (2006)). If you've never been to the Globe, it's well worth a visit – it only costs £5 for a standing 'groundling' ticket to each performance.



"What do you mean, they don't sell ice cream at the interval?!"

We don't know how many sides the interior of the original Globe Theatre had – although excavations suggest approximately twenty (an icosagon) which is also the number of sides of the new Globe theatre.

The most obvious inaccuracy of this episode is that the performance at the Globe is taking place at night; something which is unlikely to have occurred in Shakespeare's day as the theatre would have been impractical to light and it would have been prohibitively suicidal for theatregoers to get home after dark.

Lilith. Hot stuff, when she's not warty and witchy.

The Doctor and Martha enjoy *Love's Labour's Lost* at The Globe. After Martha calls "Author, author!" Shakespeare (Dean Lennox Kelly) himself takes to the stage.

Martha notes that Shakespeare looks "a bit different from his portraits" – most conspicuously because he has a full head of hair. The most reliable portraits of Shakespeare are the engraving by Martin Droeshout on the first folio and the monument at Stratford Holy Trinity Church. Additionally, there's the famous 'Chandos' portrait (the one with the earring) and the contentious 'Cobbe' portrait. None of which look anything like Dean Lennox Kelly.

Shakespeare announces a forthcoming sequel to *Love's Labour's Lost* – *Love's Labour's Won*. Lilith, who is watching the performance, uses a poppet doll of Shakespeare to make him declare it will be performed the next evening.

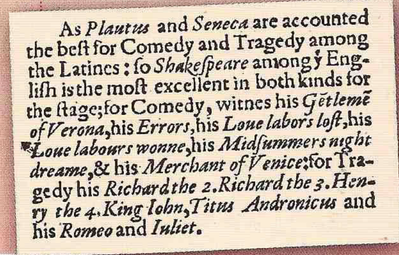
LOVE'S LABOUR'S WON?

Was there really a lost Shakespeare play entitled *Love's Labour's Won*? The evidence does seem to be pretty compelling...

There are two known references to *Love's Labour's Won*. The first, from 1598, appears in Francis Meres' *Palladis Tamia: Wits Treasury*, a personal guide to poetry, which lists Shakespeare's 'most excellent comedies' – 'his *Gentlemen of Verona*, his *Errors*, his *Loue labors lost*, his *Loue labours wonne*, his *Midsummers night dreame*, & his *Merchant of Venice*.' The second reference is in a stationer's list of books bought and sold during 1603 which includes *marchant of vennis, taming of a shrew, loves labor lost* and *loves labor won*.

The other evidence of the play's existence is the abrupt conclusion of *Love's Labour's Lost* ('That's a funny ending isn't it? It just stops!') in which the lovers declare that, following the death of the King, they will spend the next twelve months closeted in mourning before meeting again. This is in stark contrast to Shakespeare's other comedies which usually end with marriages, reunions and reconciliations. *Love's Labour's Lost* is certainly left open for a sequel.

It does seem strange, however, that if such a play *did* exist it wasn't included in the first folio (an exceptionally thorough collection of Shakespeare's work). This suggests that either all copies of the play had been lost by 1623 or there was some other reason for its omission, such as it having been re-worked into another play (*Much Ado About Nothing* and *All's Well That Ends Well* being two plausible contenders).



As *Plautus* and *Seneca* are accounted the beſt for Comedy and Tragedy among the Latines: ſo *Shakeſpeare* among ẏ English is the moſt excellent in both kinds for the ſtage; for Comedy, witnes his *Gẽtlemẽ of Verona*, his *Errors*, his *Loue labors loſt*, his *Loue labours wonne*, his *Midſummers night dreame*, & his *Merchant of Venice*: for Tragedy his *Richard the 2. Richard the 3. Henry the 4. King Iohn, Titus Andronicus* and his *Romeo* and *Iuliet*.

The Doctor and Martha decide to stick around to find out what happened to Shakespeare's famous 'lost play'.

Love's Labour's Lost is one of Shakespeare's early comedies, written in the mid-1590s and first published in quarto in 1598. The plot concerns the King of Navarre and three male friends who decide to take an oath to renounce the company of women so they can get some serious studying done. Then the Princess of France turns up with three ladies-in-waiting and hi-jinks ensue, involving poems being surreptitiously delivered to the wrong girls and the boys putting on false beards and pretending to be Russian. In addition, a pompous Spaniard called Armado and a coarse bumpkin called Costard fall out over a wench called Jaquenetta. What's most memorable about this b-list comedy is its highly-involved use of language (there's a whole sub-plot dedicated to a schoolmaster talking pretentious gibberish) and its inconclusive, downbeat ending as a messenger runs on to say that the King of France has just died.

The Doctor and Martha retire to the Elephant Inn...

Originally there would've been a short scene with Martha observing that the picture on the inn sign looks nothing like an elephant, the Doctor explaining that the people of London would never have seen a real elephant.

The Elephant Inn was a real place, located about 100 yards from The Globe on the corner of Horseshoe Alley (where the south end of Southwark Bridge now stands). In an early form of product placement, it's recommended by Antonio in *Twelfth Night*: "In the south suburbs, at the Elephant, is best to lodge" (even though *Twelfth Night* takes place near the Adriatic!) Shakespeare was a resident of this area during the 1590s and may well have lodged there.

...where William Shakespeare is also staying.

Dolly Bailey (Andrée Bernard) is named in honour of David 'Dolly' Bailey who often writes these *Fact of Fiction* pieces for **DWM**, though the character more closely resembles saucy Doll Tearsheet from the *Henry IV* and *Henry V* plays.

Dolly remarks that there's "enough beer in this lodgings house to sink the Spanish," referring of course to the fate of the Spanish Armada in 1588 where, due to a combination of bad luck and bad

Shakespeare demonstrates his sexiest pose. Woof, woof!

boatmanship, they were defeated by the fleet led by Sir Francis Drake. This legendary victory remained strong in the public consciousness and would have been of particular relevance in 1599 as throughout the summer there had been reports that a second attack was imminent, leading to a call to arms, troops being stationed throughout London and a general feeling of public fretfulness.

The Doctor and Martha meet Shakespeare – who takes quite a shine to Martha. They are interrupted by the Master of the Revels, Lynley (Chris Larkin) who forbids any public performance of *Love's Labour's Won*.

- Shakespeare seems to be first attracted to Martha because of her dark skin. This refers to Shakespeare's famous 'dark lady', a figure obliquely described in his sonnets (composed around the same time as *Love's Labour Lost*). The sonnets largely concern the author declaring his love for a male "fair youth", followed by him declaring his love for a "dark lady" and then feeling hard done by because the "fair youth" has stolen his "dark lady" away from him.
- In the sonnets, the dark lady has black hair, eyes, and dark skin (though this may refer to the bronzed complexion of someone from Spain or Italy, at a time when it was fashionable to be very pale). Candidates for this dark lady (if she is more than a fictional construct) include the royal attendant Mary Fitton and the poet Emila Larner. Shakespeare would've had no problem with a 'mixed-race' relationship, as one occurs – without arousing comment – in *Love's Labour's Lost* between Berowne and the 'beauty dark' Rosaline.

> **'Martha notes that Shakespeare** looks **"a bit different from his portraits"** – mainly because he has a **full head of hair**!'

- Shakespeare struggles to find a 'politically correct' term for a black person; "blackamoore", "ethiop" and "swarth" being interchangeable terms for 'dark-skinned' used in his plays. The phrase "A Queen of Afric" does not appear in his works but comes from Christopher Marlowe's *Dido Queen of Carthage*.
- The Doctor announces himself as "Sir Doctor of Tardis", the title given to him by Queen Victoria in *Tooth and Claw* (2006).
- The Doctor claims that Martha is from "Freedonia"; the fictional setting of the Marx Brothers' movie *Duck Soup* (1933).
- Plays during the Elizabethan period could not be performed without the prior authorisation of the Master of Revels; in 1599 the post was held by Edmund Tilney. Unlike his near-namesake in the story, he survived well into old age.

The witches are determined that the show must go on. Lilith flirts with Lynley to pluck out one of his hairs – which she uses in conjunction with a poppet to cause him to suffer death by drowning in the street outside.

- The Doctor says he's "never seen a death like it" – which might cause pedants to ask 'What about Kettering's death by drowning in *The Mind of Evil* (1971)?' But, to be even *more* pedantic, the Doctor isn't present when Kettering is killed, nor does he examine the body, so he's correct to say he's never seen a death like it.

The Doctor examines the body and claims Lynley died of an "imbalance of the humours" in order to prevent people thinking it was witchcraft.

- In the late sixteenth century, belief in witchcraft was almost universal. King James of Scotland, later to become King James I of England, attended several witch trials and wrote *Daemonology* in 1597, a guide on how to locate and identify witches. So, in a way, he wrote the first ever *Witch?* guide...
- Shakespeare is using a human skull as a candle-holder – a common medieval *memento mori* at a time when death was an ever-present fact of life – and a visual nod to the skull of Yorick excavated by comedy gravediggers in *Hamlet*.

The Doctor and Martha bid Shakespeare "nighty-night" and depart for a bedroom in the inn. The Doctor muses on recent events, suspecting the use of psychic energy, whilst Martha also muses on recent events, trying to work out whether the Doctor fancies her or not.

- The Doctor remarks that "All the world's a stage" quoting the melancholic Jaques from *As You Like It*, a pastoral comedy written circa 1599. A similar phrase, *totus mundus agit histrionem*, is reported ➤

Doomfinger points her fingers... of doom!

THE FACT OF FICTION

Lilith's moving version of *Poppet on a String* was sadly 370 years too early for Eurovision.

to have been the motto of the Globe theatre, translating literally as 'Everybody's an actor'.

The Doctor mentions crying at the seventh *Harry Potter* novel, which had yet to be titled at the time of this episode's recording but which was announced as *Harry Potter and the Deathly Hallows* (2007) on 21 December 2006. But what caused the Doctor to cry? [*See the spoiler at the bottom of the page – Ed*]

The Doctor says a human would not be able to channel sufficient psychic power without a 'generator the size of Taunton'. Taunton is a delightful town in Somerset about 10 square miles in size. According to Gareth Roberts' *Doctor Who: The New Adventures* novel *The Highest Science* (1993), the Doctor ran Taunton for two weeks in the eighteenth century and had 'never been so bored'.

Lilith uses her poppet to make Shakespeare complete *Love's Labour's Won*. She is disturbed by Dolly Bailey – whom she kills. Martha and the Doctor rush in. Martha spots Lilith making her getaway on a broomstick.

The origin of the association of witches with broomsticks is uncertain; one theory is that witches would prepare for an encounter with Satan by mixing an ointment which would then be applied to the broomstick. This ointment would then be absorbed by, ahem, 'riding' the broomstick and, as the ointment contained various hallucinogens, the witch would then experience the sensation of flight.

The next morning, Shakespeare mourns the death of Dolly Bailey. When Martha mentions seeing a witch, Shakespeare recalls that Peter Streete, the architect of the Globe, also spoke of seeing witches.

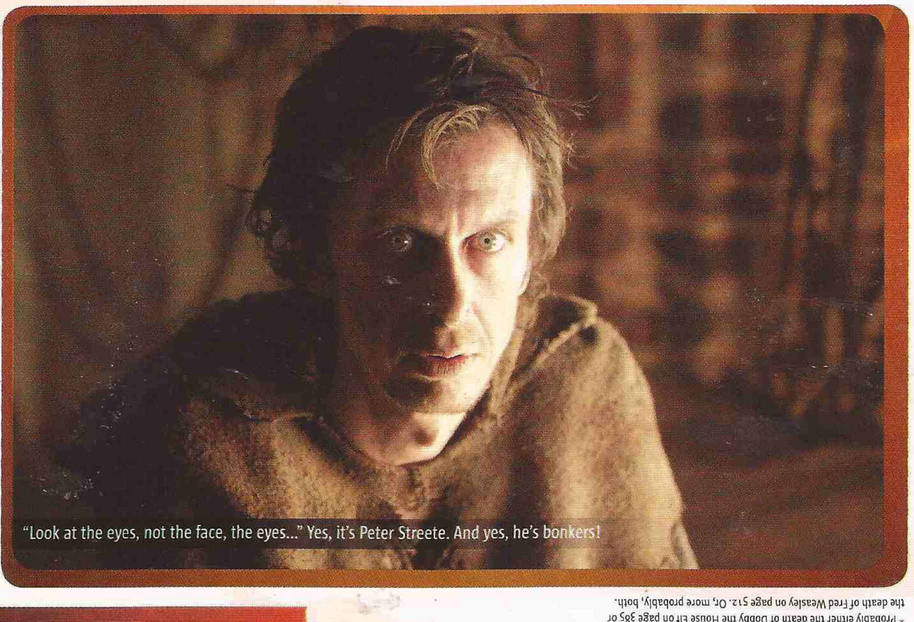
Shakespeare recalls that Dolly sat out "three bouts of the plague". Bubonic plague (aka the Black Death) was a bacterial infection of the lymph nodes transmitted by flea bites. The intermittent outbreaks would lead to the closure of theatres; on such occasions Shakespeare's troupe of actors would either tour the provinces or sit it out. In 1599, the most recent London outbreaks would have been in September 1592, January 1593 and February 1594.

> 'There is no **evidence of Shakespeare** having any **sexual attraction to men** beyond a **literal interpretation** of the sonnets.'

The Doctor tells Shakespeare to "Rage, rage against the dying of the light," quoting Dylan Thomas' poem *Do Not Go Gentle Into That Good Night* written in 1951 in response to his father's terminal illness.

Martha mentions that Shakespeare has written about witches, clearly referring to the 'three weird sisters' of *Macbeth* (which he would go on to write circa 1603-1606). Shakespeare also mentions a witch in *The Tempest*, of which more later. Other plays featuring witchcraft include *Henry VI Part One* (Joan of Arc summoning fiends), *Henry VI Part Two* (the Duchess of Gloucester employing a witch to foretell the future) and *Richard III* (in which Richard has Hastings executed for consorting with would-be witches).

Peter Streete was a real person; he was the master-builder who oversaw the de-construction of the Theatre in 1598 and its reconstruction as the Globe in 1599 (he was sued by the landlord of the site of the Theatre for trespass and damage). Streete went on to build the Fortune theatre in Finsbury in 1600.


"Look at the eyes, not the face, the eyes..." Yes, it's Peter Streete. And yes, he's bonkers!

The Doctor, Martha and Shakespeare return to the Globe. Shakespeare hands the scribe Ralph the final scene of the play to be copied before they hurry off to visit Peter Streete in Bedlam hospital.

Shakespeare says the building is just "the Theatre" – using the definite article in deference to the fact the Globe was built from the timbers of the Theatre.

The scribe is Ralph Crane, a transcriber who worked for the King's Men in the early seventeenth century and the source of at least five of the plays in the First Folio.

As paper was expensive, actors would only be given copies of the sections of the plays in which their character featured – this is the origin of the expression of actors being 'given their parts'. It may also account for the content of some of the 'bad Quartos' (bootleg editions of the plays) where some characters' lines are transcribed much more accurately than others.

Shakespeare jokes that the "Queen might turn up"; as well as setting up the episode's epilogue, a reference to the ending of the film *Shakespeare in Love* (1998) by Marc Norman and Tom Stoppard in which the Queen does just that.

As they leave, Shakespeare flirts with Martha... and also with the Doctor.

Martha reminds Shakespeare of his "wife in the

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* Probably either the death of Dobby the House Elf on page 385 or the death of Fred Weasley on page 512. Or, more probably, both.

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The Doctor glumly realises that his night out is going to be ruined *again*.

It's William Kempe! Go on, do the funny dance!

country" – Anne Hathaway, of Stratford-Upon-Avon. Although they had three children together, Stratford-Upon-Avon to London would have been a tough commute, so they would've spent much of their married life apart. There is no explicit evidence that Shakespeare was unfaithful to her, save for his feelings towards a 'fair youth' and 'dark lady' confessed in the sonnets and a joke doing the rounds in the early 1600s about Shakespeare seducing one of Richard Burbage's groupies. The notion of Shakespeare being a womanizer was also an element of Gareth Roberts' *A Groatsworth of Wit* comic strip (see box-out).

Similarly, there is no evidence of Shakespeare having any sexual attraction to men beyond a literal interpretation of the sonnets, and besides, the concept of sexuality as we understand it today was non-existent. His comedies certainly have fun with cross-dressing leading to same-sex attraction (but only between women) whilst *Coriolanus* and *Troilus and Cressida* both feature homoerotic relationships. There are also (arguably) gay characters called Antonio in both *Twelfth Night* and *The Merchant of Venice*... suffice it to say this is a matter of much speculation – and by more than 57 academics.

The actors Dick (Jalaal Hartley) and Kempe (David Westhead) rehearse the final speech of the play – causing a wraith to briefly materialize.

Dick is Richard Burbage, the leading actor of the age who would've performed the title roles in *Richard III*, *Hamlet*, *Othello* and *King Lear*. He was the son of James Burbage, responsible for the construction of the Theatre, and owned a quarter share in the Globe.

Kempe is William Kempe, the leading 'clown' of the age, who would've played Falstaff, Bottom in *A Midsummer Night's Dream*, Dogberry in *Much Ado About Nothing* and Costard in *Love's Labour's Lost*. For some reason in 1599 he left the Lord Chamberlain's Men (Shakespeare's theatre company); *Henry IV Part Two* ends promising that Falstaff will return, yet in *Henry V* Falstaff is killed-off off-stage, implying that Kempe departed unexpectedly between the two plays. He went on to perform his 'nine-day wonder', jigging from London to Norwich, before joining the rival theatre troupe, Worcester's Men.

Various transcription errors in the plays indicate that some of Shakespeare's contemporaries charged with copy-editing his plays were not clear as to their meaning; one example being *Love's Labour's Lost*, which includes two drafts of the same speech one after the other.

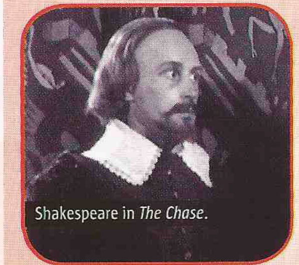
"The light of Shadmoch's hollow moon" – The Shadmock is a creature from the anthology horror movie *The Monster Club* (1980) starring Vincent Price.

"Betwixt Dravidian shores" – It was a Dravidian ship from which Mehendri Solon rescued Condo in *The Brain of Morbius* (1976).

"And strikes the fulsome grove of Rexel Four" – Rexel Four is the name of a planet painted by a young boy who turns out to be an alien in the children's series *The Tomorrow People*, in the story *The Blue and the Green* (1974).

The Doctor, Martha and Shakespeare arrive at Bedlam, and enter the cell containing Peter Streete (Matt King).

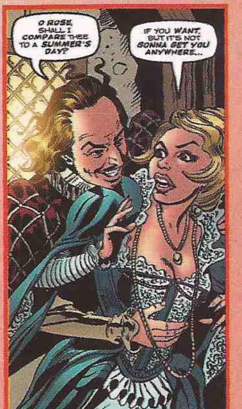
SHAKESPEARE AND THE DOCTOR


Shakespeare in *The Chase*.

Shakespeare's first *Doctor Who* appearance is in 1965's *The Chase* where, using the 'time-space visualizer', the Doctor, Ian, Barbara and Vicki watch as William Shakespeare (Hugh Walters) apologies to Queen Elizabeth I (Vivienne Bennett) for offending Sir John Oldcastle for obviously using him as the basis for the character of Falstaff (writer Terry Nation getting his history wrong – Oldcastle had been dead for 80 years at this point, and it was because of the offence caused to his descendents that the character of Sir John Oldcastle in the *Henry IV* plays was re-named Falstaff). Elizabeth suggests Shakespeare writes about 'Falstaff in love' – according to tradition, the genesis of *The Merry Wives of Windsor* – and Shakespeare is given the idea of writing a play about Hamlet by Francis Bacon. This places this scene approximately contemporaneous to *The Shakespeare Code*.

By *Planet of Evil* (1975) the Doctor has met Shakespeare ('Charming fellow... dreadful actor') and in *City of Death* (1979) we learn that the Doctor wrote the first draft of *Hamlet*, as Shakespeare had 'sprained his wrist writing sonnets' – that encounter thus taking place after *The Shakespeare Code*.

In Big Finish's audio adventures, the Doctor has also met Shakespeare as a boy (in 2002's *Time of the Daleks*) and as the time-meddling Mr Seyton (in 2006's *The Kingmaker*). The *Doctor Who: The Missing Adventures* novel *The Empire of Glass* (1995) featured Shakespeare moonlighting as a spy in seventeenth-century Venice, while Gareth Roberts had the Doctor visiting Shakespearean London in his *Doctor Who: The Missing Adventures* novel *The Plotters* (1996).


O ROSE, SHALL I COMPARE THEE TO A SUMMER'S DAY?
IF YOU WANT. BUT IT'S NOT GONNA GET YOU ANYWHERE...

A much more significant influence on *The Shakespeare Code*, however, was Gareth Roberts' **DWM** comic strip *A Groatsworth of Wit* (2005, issues 363-364, reprinted in Special Edition 13: The Ninth Doctor Collected Comics). In this story, failed playwright Robert Greene's death-bed jealousy of Shakespeare is used by Shadeys to enter our dimension. Following them back to 1592, the Doctor and Rose meet Shakespeare who considers himself to be 'God's gift to the theatre – as well as to the ladies!' As with Martha in *The Shakespeare Code*, he attempts to woo Rose by quoting Sonnet 18, and the story climaxes with demonic creatures interrupting a performance (in this case, of *Richard III*) before being cast back into the dimension they came from.

THE FACT OF FICTION

WHERE ELSE HAVE I SEEN...?

DEAN LENNOX KELLY (1975-)
William Shakespeare

TV appearances include *Tipping the Velvet* (2002) as Tony Reeves; *Shameless* (2004-7) as Kev Ball; *The Worst Week of My Life* (2004) as Dom; *ShakespeaRe-Told: A Midsummer Night's Dream* (2005) as Puck; *Sorted* (2006) as Dex; *Cranford* (2007) as Job Gregson; *The Passion* (2008) as Apostle James; *The Invisibles* (2008) as Hedley Huthwaite; *Being Human* (2009) as Tully; *Robin Hood: Bad Blood* (2009) as Malcolm; *Collision* (2009) as Danny Rampton; *Married Single Other* (2010) as Dickie; *The Secret Diaries of Miss Anne Lister* as Christopher Rawson. **Film appearances include** *Frequently Asked Questions About Time Travel* (2009) as Pete.

CHRISTINA COLE (1982-)
Lilith

TV appearances include *Sea of Souls: The Prayer Tree* (2007) as Rebecca Muir; *Hex* (2004) as Cassie Hughes; *Sold* (2007) as Mel; *Lost In Austen* (2009) as Caroline Bingley; *Emma*(2009) as Mrs Elton. **Film appearances include** *Casino Royale* (2006) as Ocean Club Receptionist; *Doghouse* (2009) as Candy.

MATT KING (1968-)
Peter Streete

TV appearances include *Look Around You: The Brain* (2002) as Telephone Engineer; *Peep Show* (2003-9) as Super Hans; *Jekyll* (2007) as Freeman; *Skins: Finale* (2009) as Cook Senior; *Spirited* (2010) as Henry Mallet. **Film appearances include** *RocknRolla* (2008) as Cookie. *Bronson* (2009) as Paul. *London Boulevard* (2010) as Fletcher.

ANGELA PLEASENCE (1941-)
Queen Elizabeth I

TV appearances include *The Six Wives of Henry VIII: Catherine Howard* (1970) as Catherine Howard; *Mansfield Park* (1983) as Mrs Bertram; *Crime Traveller: The Broken Crystal* (1997) as Mrs Beavis; *Dr Terrible's House of Horrible: Scream Satan Scream!* (2001) as Lizzy; *Marple: The Murder at the Vicarage* (2004) as Miss Hartnell.

◄ 'Bedlam' was a convent for the order of St Mary of Bethlehem in Bishopsgate, about a mile north of the Globe (now the site of Liverpool Street Station). It became a hospital in the mid-fourteenth century and by the late sixteenth century was notorious for the barbaric treatment of the inmates. Bedlam welcomed visitors as a means of encouraging charitable donations; this practice was abandoned when it became clear that visitors were coming to watch inmates self-harm for entertainment. Shakespeare describes this practice in King Lear:

> *"Of Bedlam beggars, who, with roaring voices,*
> *Strike in their numb'd and mortified bare arms*
> *Pins, wooden pricks, nails, sprigs of rosemary;*
> *And with this horrible object, from low farms,*
> *Poor pelting villages, sheep-cotes, and mills,*
> *Sometimes with lunatic bans, sometime with prayers,*
> *Enforce their charity."*

The jailer (Stephen Marcus) promises "Bandog and Bedlam", a phrase from Thomas Dekker's 1599 play *The Shoemaker's Holiday*. A 'bandog' is a fierce tethered dog.

Shakespeare mentions having "been mad" following the death of his 11-year old son Hamnet, who was buried on 11th August 1596. Shakespeare's sanity is a matter of conjecture (though madness would become a central theme of his plays in the next few years), as is whether he was in Stratford-Upon-Avon at the time; we know nothing at all of Shakespeare's activities in that year.

Shakespeare ponders whether "to be or not to be" – quoting the most famous soliloquy from *Hamlet*, a play he has yet to write in 1599 – before dismissing the phrase as "pretentious". In the play, it's not made clear whether the 'to be' that Hamlet is considering is the "futility of existence", whether to kill himself, or whether to act against the King.

The Doctor places Peter Streete in a calming trance before questioning him about the witches. Streete informs the Doctor that the witches made him build the Globe to their design before they "snapped his wits".

> 'Shakespeare ponders **"to be or not to be"** – **quoting the soliloquy from *Hamlet*** – before **dismissing it as "pretentious"**.'

The Doctor soothes Streete's troubled mind by dismissing the events of the last year as "A Winter's Tale" – a Shakespeare play dating from around 1610.

Streete refers to himself in the third person, a verbal tic shared with Mad Tom O'Bedlam from King Lear – though Mad Tom is, in fact, the completely sane Edgar pretending to be a vagrant after having been framed by his half-brother Edmund for the attempted murder of his father, Gloucester.

Streete gives the witches' address as "All Hallows Street" – an appropriate location, 'All Hallows Day' being the day after 'All Hallows Eve' – Hallowe'en.

This exchange has been observed by the witches. Doomfinger teleports into the cell and kills Streete with one touch. But before she can turn her fatal digit on the Doctor, he names her "Carrionite", forcing her to flee.

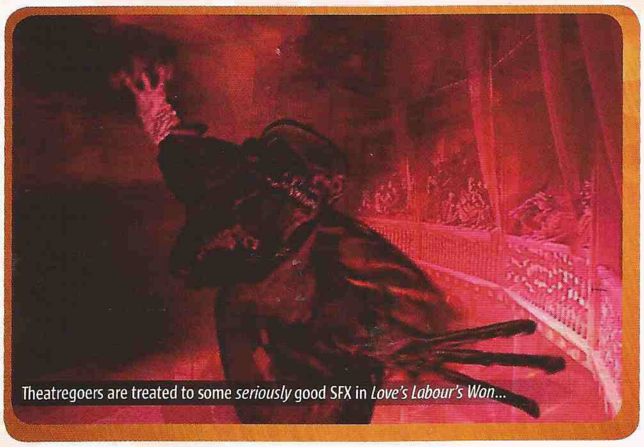
Writer Gareth Roberts had previously included 'Carrionites' in his *Doctor Who: The New Adventures* novel *Zamper* (1995) and liked the sound of the word.

The Doctor explains that the Carrionites use the power of words instead of mathematics – "just a different sort of science". The idea of mathematicians affecting the universe using a 'string of numbers' appears in Christopher H Bidmead's story *Logopolis* (1981) and makes about as much sense.

The Doctor, Martha and Shakespeare return to the Elephant, where the Doctor realises that the witches made Shakespeare include a code at the end of *Love's Labour's Won* which will be spoken in the Globe – which is a psychic energy converter!

Shakespeare says *Love's Labour's Won* concludes as "The boys get the girls, they have a bit of a dance." In Elizabethan theatre, all plays would traditionally end with the cast performing an on-stage dance routine – even the tragedies.

"The play's the thing!" announces the Doctor, quoting from Shakespeare's *Hamlet*. David Tennant would later quote even more extensively from *Hamlet* whilst playing the title role for the Royal Shakespeare Company in 2008.



Theatregoers are treated to some *seriously* good SFX in *Love's Labour's Won*...

At the Globe, the performance of *Love's Labour's Won* is beginning...

...with a 'story so far' recap of the conclusion of *Love's Labour's Lost*.

The Doctor orders Shakespeare to stop the performance while he and Martha dash off in search of All Hallows Street.

"Once more unto the breach!" cries the Doctor, quoting from *Henry V* – a line Shakespeare recognises. At first glance, this would appear to be an error, as Kempe is still a member of the Lord Chamberlain's Men and *Henry V* is generally held to date from a point after he left. However, it's not unreasonable to imagine that Shakespeare may have begun work on *Henry V* while Kempe was still in the company.

Shakespeare attempts to stop the show but is prevented by Doomfinger, who is watching from the gallery and who uses the poppet to render him unconscious.

On stage, Burbage – presumably playing King Ferdinand of Navarre – says "The eye should have contentment where it rests" – quoting Joanna from the William Hartnell story *The Crusade* (1965). The next line, "This spun-out year I watch on, groaning sick," refers to the twelve months he's spent mourning the death of the King of France and away from his beloved Princess.

After improvising a couplet about Shakespeare having "been on the beer", Kempe performs a comedy jig. As a 'clown', Kempe would have been used to improvisation – in one of his first Shakespearean roles, Launce in *The Two Gentlemen of Verona*, he was in a double-act with a dog and other roles were scripted to leave room for 'comedy business'. His jigs were something of a public sensation; people would go to the Globe solely to see Kempe doing his funny dance routine at the end.

Heading to All Hallows Street, Martha quizzes the Doctor on what the consequences for the future would be if the world ends in 1599.

The Doctor explains how an alteration to history will cause the future to "fade away" using the example of *Back to the Future* (1985), the film written by Robert Zemeckis and Bob Gale in which Marty McFly travels back to the 1950s and interrupts his parents falling in love. Sarcastically, the Doctor also mentions the 1985 novelisation, adapted by George Gipe and which includes a number of additional scenes.

Locating the witches' house, the Doctor and Martha enter, where they are confronted by Lilith. Lilith sends Martha to

The brave bard broods beautifully. Bet you can't say that five times, quickly!

VID
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AGYEMAN
DOCTOR·WHO

sleep, before revealing to the Doctor that the Carrionites escaped from "the darkness" using the grief and madness of Shakespeare following his son's death.

▶We learn the Carrionites were banished into the darkness by the Eternals, the race encountered in *Enlightenment* (1983).

Lilith attempts to seduce the Doctor – which turns out to be merely a ruse to pluck out a lock of his hair. Using another poppet – or, as the Doctor describes it, a "DNA replication module" – she stops his hearts before flying off with a screech of insane laughter.

▶Lilith's seduction of the Doctor was a last-minute rewrite when the swordfight sequence originally planned for this scene was deemed impractical.

Martha revives the Doctor, thumping him on the chest to get his second heart working.

▶"You're making a habit of this," remarks the Doctor, as Martha had performed a similar resuscitation in the preceding story, *Smith and Jones* (2007).

Back at the Globe, *Love's Labour's Won* nears its conclusion.

▶Dick (playing the King of Navarre) announces that the ladies "have prepared a show" – this show-within-a-show mirroring the conclusion of *Love's Labour's Lost* which ends with a pageant of figures from antiquity (though in that case the 'Nine Worthies' are performed by the schoolmaster Holofernes, Costard, and various other minor characters, and not by the King and his friends).

▶"Maria means to present Isis descending from the dewy orb of heaven"; Maria is one of the Princess of France's ladies-in-waiting. "Behold the swinish sight of woman's love" implies that this presentation is not altogether convincing.

Dick speaks the Carrionite code at the end of *Love's Labour's Won* – opening a portal from which thousands of screaming wraiths emerge!

▶Part of the final line of the code, "co-radiating crystal", is an unintentional quote from the 1981 *Blake's 7* adventure *Power*.

The Doctor and Martha arrive backstage to find Shakespeare nursing his head.

▶"Don't rub it, you'll go bald," the Doctor tells him – referring to his appearance in his various portraits.

The witches cackle in triumph as the Doctor, Martha and Shakespeare take to the stage.

▶The Carrionites intend to make the world a "blasted heath" – quoting *Macbeth*, a blasted heath being the location where Macbeth encounters the witches.

The Doctor realises the portal can be closed if the code is reversed by speaking the correct sequence of words onstage at the Globe. With the Doctor's help, Shakespeare improvises a speech, but gets stuck on the final word. Martha leaps in with a cry of "Expelliarmus!"

▶The expalliarmus charm is a defensive spell used to disarm your opponent, and makes its first appearance in *Harry Potter and the Chamber of Secrets* (1998) by JK Rowling.

The code works, causing the portal to suck up not only the wraiths but also every single page of every copy of *Love's Labour's Won*. Lilith, Doomfinger and Bloodtide become trapped in their own crystal ball.

▶The crystal ball would make a brief return appearance in Gareth Roberts' *The Unicorn and the Wasp* (2008).

The next morning, Shakespeare attempts to woo Martha with his jokes.

▶"A heart for a hart, and a dear for a deer." Shakespeare never makes this joke in any of his plays, though *Julius Caesar*, *As You Like It* and *Twelfth Night* all feature 'heart/hart' puns and *The Merry Wives of Windsor*, *Love's Labour's Lost*, *As You Like It* and *Venus and Adonis* all feature 'dear/deer' puns.

The Doctor emerges from the prop store with an animal skull.

▶The Doctor remarks that the skull reminds him of a Sycorax, the alien race encountered in *The Christmas Invasion* (2005). Shakespeare lays claim to the word, which he will use for the "damned witch" who is banished to the island of *The Tempest*, where she brings up her son, Caliban, and imprisons the sprite Ariel in a "cloven pine". *The Tempest* was written circa 1610 – with the name 'Sycorax' being entirely of Shakespeare's invention.

All copies of *Love's Labour's Won* having been lost, Shakespeare resolves to begin work on a new play in memory of his son, Hamnet.

▶It's a curious coincidence that the title character of Shakespeare's play 'about fathers and sons' (and also about madness, both feigned and real), *Hamlet*, is so close that of his own son, Hamnet. Particularly as, at the time, the names Hamlet and Hamnet would've been interchangeable. *Hamlet* is based on a Norse legend about a Prince 'Amleth' and although Shakespeare's version of the story is generally dated to around 1600, a play with the same title and subject matter seems to have been doing the rounds about ten years earlier.

▶Shakespeare offers Martha a sonnet for his "dark lady", quoting the first two lines of Sonnet 18 (which is probably about the 'fair youth' and not the 'dark lady' at all!). It seems unlikely that it is a 'new verse' as he claims – more likely he is trying to impress Martha with a poem originally written for someone else.

They are interrupted by the sudden arrival of Queen Elizabeth I (Angela Pleasance), eager to see a repeat performance of last night's play. That is, until she spots the Doctor, who she recognises as her sworn enemy! The Doctor and Martha flee for the TARDIS...

▶Elizabeth recognises the Doctor, from an earlier encounter with the same incarnation at a point (in his timeline) after *The Shakespeare Code*. In the first part of *The End of Time* (2009) the Doctor mentions having got married to her in an untelevised adventure, and in both this story and *The Beast Below* (2010) it's implied that Queen Elizabeth's soubriquet as 'The Virgin Queen' may be inaccurate.

▶One of the soldier's arrows lodges in the TARDIS door and goes with it when it dematerializes – as occurred in *Silver Nemesis* (1988). The arrow is still present in *Gridlock* (2007), having travelled five billion years into the future. DWM

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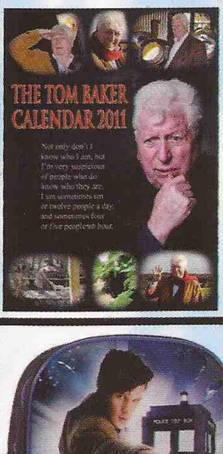
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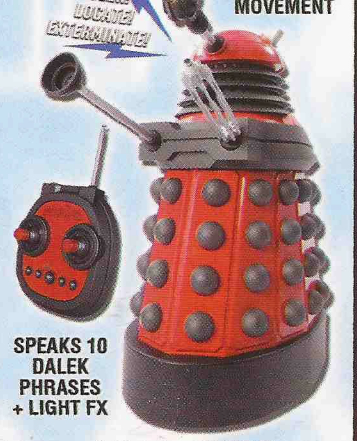
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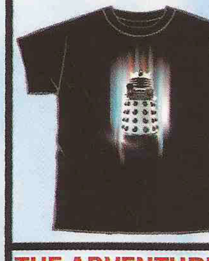

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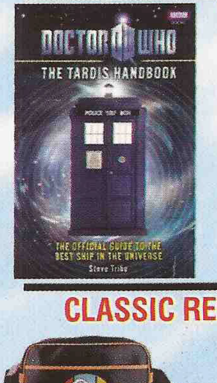
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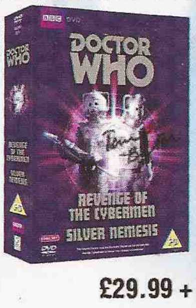
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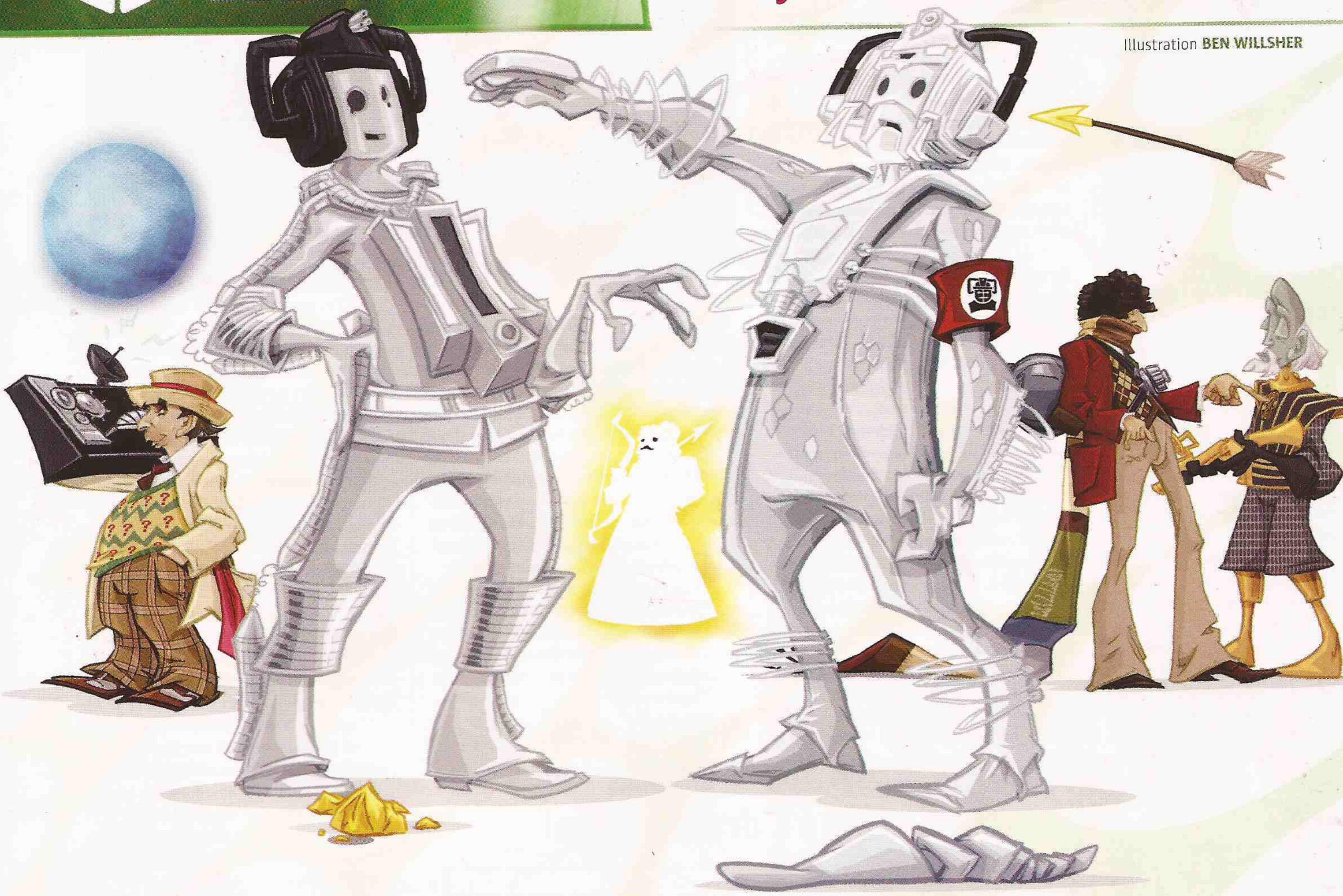


Illustration **BEN WILLSHER**

Revenge of the Cybermen/Silver Nemesis

DVD box set 2|ENTERTAIN
Starring Tom Baker, Sylvester McCoy, Elisabeth Sladen, Ian Marter, Sophie Aldred, Kevin Stoney, Fiona Walker, Anton Diffring **Written by** Gerry Davis, Kevin Clarke **Directed by** Michael E Briant, Chris Clough **RRP** £29.99

WE MIGHT BE HEADING FOR the biggest bang in **DWM** history. Because your reviewer is about to say something hugely explosive about this month's release, which boxes together 1975's *Revenge of the Cybermen* and 1988's *Silver Nemesis*. Hold on tight…

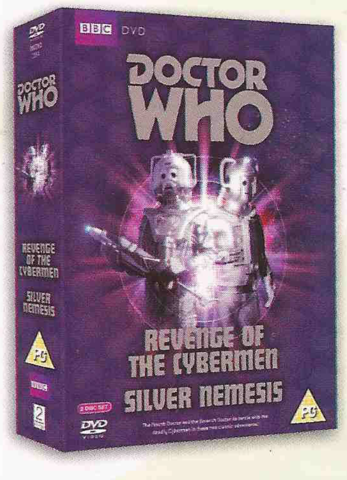
The very first time I watched *Revenge of the Cybermen* I didn't much like it.

Ka-boom!!

Yeah, okay. Maybe I oversold that a little.

As the DVD extras on this month's release point out, the four-parter – in which the cyborg sillies launch an attack on planet of gold, Voga – enjoyed a second lease of life in 1983 when it became the first *Doctor Who* story to be released in the VHS range. It's in this format that I encountered it, albeit not until 1986 – late adopters, the Kibble-Whites, contrary to our incautious experimentation with hyphenated surnames.

So there's the 13-year-old me, fascinated at the prospect of an early Tom Baker. As the adventure begins, the Doctor, Harry and Sarah are disco-dancing their way through space towards Nerva Beacon. Upon arrival, Sladen bags the first line: "Thank *huh*-heaven for that! We've *muh*-made it!" It's an odd delivery, with extra syllables breathlessly squeezed in. From this reading alone, I concluded that I didn't *get* Sarah Jane Smith. And the story hardly rocked my world either.



Now it's 2010, and time to exact revenge on *Revenge of the Cybermen*. As I popped the disc into my player, expectations were low. But some 100 minutes later, the conclusion your reviewer now makes is: *Revenge of the Cyberman* is actually rather good. I know, baffling, isn't it?

Granted, it's not gold-standard *Doctor Who*, but there's a lot going for it. The first dead body turns up at one minute, 45 seconds, setting an impressive pace. From thereon in, we've got engaging bits of business with the Doctor nearly losing his arm in one of the beacon's doors ("I'm rather attached to it, it's so handy!"), a remorseless Cybermat striking to the ratchet-like sound of a roughly rubbed güiro, and those impressively grim scenes of the travellers stepping their way through corridors of dead bodies.

Consensus has *Revenge* as a silly, spangly story; Gerry Davis' script out of step with the literate *Doctor Who* ➤

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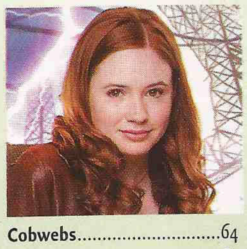

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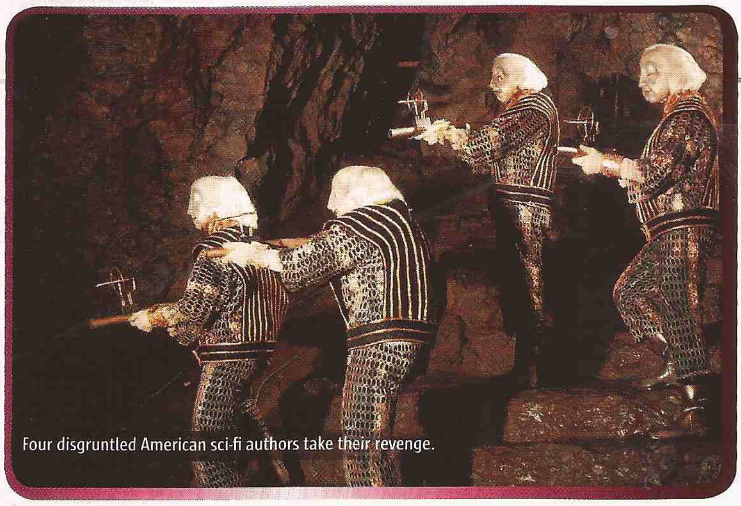


Four disgruntled American sci-fi authors take their revenge.

of the mid 1970s. Yet, Alec Wallis' scenes as Warner communicating with an Earth ship about the beacon's plague outbreak are shot through with a pathos and loneliness, playing against the melodrama. Granted, this may have come from script editor Robert Holmes' rewrite but – glitter guns and vampy Cybermen be damned – there's drama here.

Alas, that dissipates when we cut to Voga. Despite the superb Wookey Hole location – low ceilings and long shadows – the Vogans are a race of old duffers. Not the most exciting template for a *Doctor Who* species, even less so when it becomes apparent they all possess the same balding pate and luscious locks combo keenly sported by American sci-fi novelists.

Stalwarts like David Collings and Michael Wisher are wasted with dull declamatory dialogue and bureaucracy. In fact, the latter is further diminished thanks to his character's name, Magrik. Underneath the Vogan masks, this sounds like 'Margaret'. When Vorus (Collings) baits him – "You feel fear, Margaret!" – it's like we've dropped in on a Victoria Wood sketch. Beat me on the bottom with a **Doctor Who Weekly**, indeed.

But who cares about the Vogans? There's the excellent, wriggling Kellman (Jeremy Wilkin) back on board the beacon. He's got a hairbrush that dissembles into a video monitoring device, and that's seriously cool. Plus, he looks great, with his Aryan hair flick and roll-neck sweater. When he spies the Doctor and co sussing out his traitorous status and hotfooting it to his cabin, he calmly tidies away his goodies before bringing out a machine gun.

'Consensus has *Revenge* as **a silly, spangly story**, but – **glitter guns be damned** – there's **drama here**!'

Critics of the story may counter with the Cybermen. It's true the titular tin men are hardly at their most imposing. In part, that's due to the relocation of their guns to their helmets, which means they spend action sequences looking curiously inactive while director Michael E Briant does his best to sell their firepower with camera zooms into their passive, jug-eared faces.

The actors inside the Cyber suits don't help either, throwing a range of bow-legged, hands-on-hips poses as though trying to alleviate Cyber-chaffing. However, I don't have a problem with Christopher Robbie's trans-Atlantic Cyber Leader referring to our hero as "Dackta" and spouting guff about being "destined to be rulers of all of the cosmos!" It's kind of fun. Plus the snatches of back-story we hear about the race – which posits them as mythical creatures from an ancient era – doesn't do any harm either.

In the final analysis, *Revenge* is solid; an engaging caper with bags of incident. And Sarah Jane Smith? What was I thinking?! Sure, Elisabeth Sladen's performance is heightened, but it fits the tale. This is *Dan Dare* stuff, you've got to bang home the lines and play the jeopardy. Nonetheless, she still finds an opportunity for subtlety. Reunited with the Doctor on the beacon in Part Four, she tells him, "It's good to see you." The Time Lord's on the back foot. "Is it?" he says, then affectionately punches her arm. A pure Doctor-and-Sarah moment.

It's nearly 25 years since I first saw *Revenge* and jumped to all the wrong conclusions. I think I've got it right this time, though. Thank *huh*-heaven for that!

The keen-eyed reader (and **DWM** editor) might notice that I've not left a huge amount of room to talk about *Silver Nemesis*. That's because I'm adopting the 'if you don't have anything nice to say...' battle formation. The show's 25th anniversary tale – in which the Seventh Doctor, Cybermen, Nazis and a Jacobean sorceress all duke it out to possess a weapon of McGuffin-ish proportions – is beyond hope.

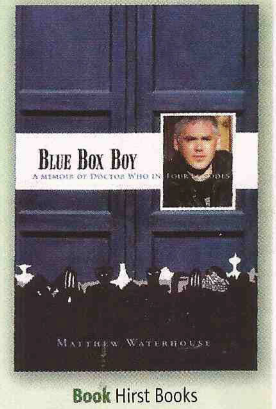
Fittingly, it's another VHS memory that sets the tone. When this three-parter was released on cassette in 1993, it came accompanied with a one-hour 'making of' documentary (alas, not included on this release). A fraught endeavour, with director Chris Clough and co battling an over-ambitious schedule, it contributed an immortal moment to *Who* lore when production manager Gary Downie roused his troops for another take with: "Let's make magic!"

Sadly, they made anything but. Not for the lack of trying. Treat (*let's get old cast and crew to cameo!*), after treat (*and the Queen!*), after treat (*Courtney Pine!*), after treat (*Dolores Gray will do it if we'll lay on lunch!*) spill out, with all the whizz of a conjuring routine. But the gimmicks misshape the tale. Cause and effect phones in sick as the Doctor and Ace enter and exit scenes willy-nilly, while Lady Peinforte (Fiona Walker) and Richard (Gerald Murphy) materialise screaming into a twentieth-century coffee shop, prompting only the mildest show of consternation from the old dears on the adjacent table.

Occasionally, you catch a glint of a silver lining, but goodwill is quickly squandered. Example: the Doctor adorably instructing Ace, "Act as if you own the place!" when encountering HRH. However, moments later, he's in a contretemps with Royal security who want to know how he got into an off-limits section of Windsor Castle. "I travelled through time and space!" growls our hero. Oh, don't be a prat – you just dodged past a 'no admittance' sign.

Fiona Walker, Dolores Gray and Gerard Murphy look for a silver lining.

Blue Box Boy



Book Hirst Books
Written by Matthew Waterhouse
RRP £11.99

MATTHEW WATERHOUSE'S unusual decision to write his memoir of *Doctor Who* in the third person means odd sentences like 'Matthew clutched the script so tightly that it crinkled at the edges' become the norm, and that the whole book takes on the strange feeling of a novel. This is as peculiar as it is compelling.

Matthew's childhood obsession with *Doctor Who* was all-consuming. When, as an inexperienced 18-year-old actor, he was cast as companion Adric in the dying days of Tom Baker's tenure, his affection for the show and admiration for its lead actor is severely tested. Waterhouse is forthright in recounting his experiences on the show but in closeting his feelings in sentences such as 'Matthew thought...', the book moves away from feeling like a tabloid exposé. If anything, the opposite is true and the device allows him to be thoughtful and considered about what he says.

Tom Baker's bad temper and rudeness disappoint Waterhouse greatly. The occasion where, just a few days into his first rehearsals, he confesses to another actor that a week ago Baker was his hero and now he just finds him mean, is absolutely crushing. Waterhouse's recollections of the show's rehearsals and studio days are steeped in 'unbearable tensions' and the confused feeling that a show this fun to watch shouldn't be so miserable to make.

Remarkably he manages to bottle the good days – Tom in a buoyant mood, director Peter Moffatt taking everybody down the pub, the enthusiasm of producer John Nathan-Turner and Waterhouse's own belief that the series as broadcast was always good and something to be proud of. There've been a lot of companion autobiographies lately. *Blue Box Boy* is, by far, the best of the crop. Gold star.
VANESSA BISHOP

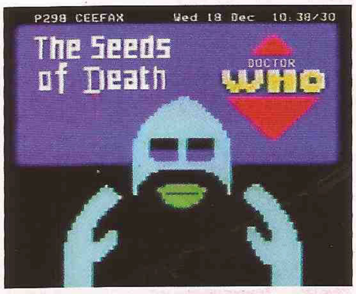
There are five not-so-golden lessons to be learned from *Silver Nemesis*. 1) Sylvester McCoy struggles to do realistic 'pushing buttons' acting when working hi-tech props. 2) Skinheads may have been bogeymen in the 1980s, but now look like gay media professionals. 3) Scenes of the Doctor and companion whistling and yomping through the countryside will always be utterly cherishable. 4) The question about who the Doctor is will always be utterly ancillary – even the Cybes say, "The secrets of the Time Lords mean nothing to us." And 5), the Cybermen's weakness to precious metal? Yeah, that was a rubbish idea after all, wasn't it?

So, *Silver Nemesis*. Let's – as the kids might say (but Gary Downie never did) – not go there.

»DVD extras

THANKS TO AN ADVERT IN A fanzine, the 15-year-old me sent off a big cheque and, by return, received a monthly cachet of hooky *Doctor Who* videos. Some – like the whole of Season 22 – were taped off British TV, others – a wobbly *Carnival of Monsters* – came courtesy of an Australian network. Somehow, the crappier the picture quality or the more tenuous the colour signal, the more desirable each became.

It's something I was reminded of courtesy of the sublime *Cheques, Lies and Videotape* on the *Revenge of the Cybermen* disc, which looks at this subterranean world of *Doctor Who* VHS trading. Ed Stradling (director) and Nicholas Pegg (writer) have surely jacked a coaxial cable straight into my brain, so pointed and nostalgic does this documentary feel. Eleven minutes in, there's a glimpse of a blocky Ceefax Ice Lord promoting the 1985 video release of *The Seeds of Death* [*above* – Ed] It's a perfect ambassador from halcyon times. Similarly, there's a fun sequence where *Revenge* is repeatedly dubbed from one VHS to another. As each generation takes its toll, picture and sound suffer drop-out, but a pleasurable sense of fuzzy nostalgia becomes increasingly evident. The story's never looked so good.



Making-of documentary *The Tin Men and The Witch* is solid, but can't quite compete. The show's producer, Philip Hinchcliffe, is unequivocal in his condemnation of *Revenge*, calling it "too straightforward and rather dull" and rues the day that Robert Holmes, plus his own predecessor, Barry Letts "nodded it through."

Hinchcliffe is joined on the commentary track by Elisabeth Sladen, Roger Murray Leach (designer) and David Collings. No-one's hugely fired up by what they're watching, although Sladen does stage a spirited defence of Sarah's screaming ("Let girls be girls!") and Hinchcliffe reveals his son was subsequently taught drama by one of the Cybermen.

On the *Silver Nemesis* disc, it's director Chris Clough, script editor Andrew Cartmel, plus Sophie Aldred and Sylvester McCoy laying in the chat. Aldred happily points out the place where the Nemesis comet comes to ground is now the car park of The David Beckham Academy. But it's Cartmel who makes the weightiest point, remembering that at this stage in its life *Doctor Who* was "the unloved child of Series and Serials" at the BBC.

The main event here is *Industrial Action*, which details Nemesis' creation. Within, writer Kevin Clarke freely admits he blagged his way into a meeting with the show's producer on the promise of a dynamite story idea. An idea that didn't materialise until he was a good five minutes into their engagement.

A selection of extended scenes (the Doctor mucking about with a fez, who'd have thought it?) round out the release, plus some priceless 1988 continuity, which – even more than Cartmel's remarks – speaks of the Beeb's ennui. "All aboard the TARDIS," says an underwhelmed BBC globe, "for more thrills and perhaps the occasional spill with Sylvester McCoy as *Doctor Who*..."
GRAHAM KIBBLE-WHITE

The Ring of Steel

Audio Reading BBC AUDIO
Written by Stephen Cole **Featuring** The Eleventh Doctor and Amy Pond **Read by** Arthur Darvill
RRP £8.99

AUTHOR STEPHEN COLE seems to have taken inspiration for this Eleventh Doctor audio exclusive from an idle thought that runs through the head of many a child on a long car journey – what if the huge electricity pylons that straddle the countryside suddenly came to life and began to walk?

Doctor Who fans, of course, are used to things turning out differently to how they first appear – the Yeti, and the Loch Ness Monster – but the adventure that awaits the Doctor and Amy on the windswept moors of the Orkney Islands probably stretches this kind of deception a little too far for this to be as convincing as you feel it should be. Investigating the energy company behind Orkney's new rash of pylons, the Doctor discovers they have been constructed to form a giant circuit. The Company's true masters are a race of squat, tentacled aliens who, with an affinity for steel, plan to broadcast an electro-chemical energy field to thicken up the atmosphere and turn all of the Earth's life systems to sludge so they can use the planet as their feeding ground.

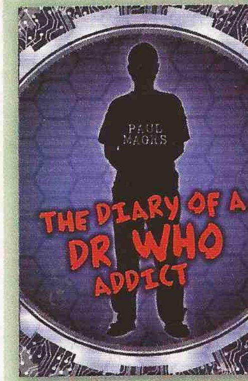
Too many 'things ain't what they seem' layers means it takes a long time to get to the nub of what's really going on. The plot's got to be one of the most contrived and barmy since the Sontarans tried to take over the world using SatNav. Is infiltrating an energy company and implementing a programme of pylon-building really the most efficient way of taking over the planet? A more straightforward story would have probably made things more exciting.

Arthur Darvill (Rory in the television series) is the reader of *The Ring of Steel* and goes to town with the Scottish accents. Unfortunately he completely fails to capture anything of Matt Smith's distinctive portrayal of the Eleventh Doctor. A lot of the fault is Cole's, however, although you do have to wonder how much Eleventh Doctor material he'd seen before having to write this. We get a description of 'an unruly mane of dark hair' and the tweed jacket, but aside from that, nothing – not even easy-to-plaster-on stuff like a 'bow ties are cool' line. Amy Pond is equally faceless. Cole keeps her firmly on the periphery of the story – caught up in an accident when the road around one of the new pylons cracks open, she spends much of her time ferrying the wounded to hospital. Sadly, for a companion with so much established back-story, – her kiss-o-gram job, boyfriend Rory and impending wedding – there isn't mention of any of it.

BBC Audio
DOCTOR WHO
The Ring of Steel
READ BY ARTHUR DARVILL
An exclusive audio adventure written by Stephen Cole

These audio exclusives have grown steadily more elaborate in their use of music and sound-effects – this story screeches with the sound of rending metal for the pylons. They've also, over the last 18 months or so, become more coherent and even solemn, almost as if they were growing up with their audience. *The Ring of Steel*, however, is a retrograde step. It feels like a cartoon, or the kind of overblown *Doctor Who* story that *TV Comic* used to bemuse kids with in the mid-Seventies. Overall, 'Doctor Who and the Pylons' is definitely young fare, and even then, they might take some convincing. **VANESSA BISHOP**

The Diary of a Dr Who Addict



Book Simon and Schuster
Written by Paul Magrs
RRP £6.99

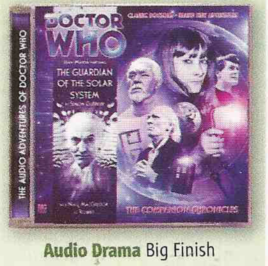
ANYONE WHO DISCOVERED *Doctor Who* as a child and then stuck with it through adolescence and into adulthood will recognise a lot in Paul Magrs' novel. It concerns *Doctor Who* fan David, whose world is turned upside down when he starts secondary school and finds that friends who loved the series as much as him only a term ago are now more interested in other things, such as pop music and talking about sex.

Long-term friend and neighbour Robert Woolf is the personification of this who, in one painful scene, is shown ripping up *Doctor Who* novelisations as he shows off to a group of giggling girls – and this just one day after David and his family had invited him on a trip to the Blackpool *Doctor Who* exhibition. There, in the dark gloom of its twisting corridors, Robert had briefly looked like he'd rediscovered his love for the show.

Magrs' story is set in 1982, when Peter Davison was the 'new' Doctor, and against a family background that includes an equally *Doctor Who*-obsessed younger brother, a delicate but clearly-loved mother, an absent father and David's mum's quiet, and occasionally aggressive, new boyfriend. These people take up as much space as the Doctor and the feel is autobiographical. The honest and open way they're written about is compelling.

Liking 'the show', and preferring art to cross-country and writing to football, means most of David's school quickly sees him as 'a poof'. Magrs conveys the feeling of being 'out of the loop' and 'different' well, and equally, how desperate other people are to be seen as cool and clever. You can see the ending a mile off, but that doesn't stop it from being any less triumphant when it happens.
VANESSA BISHOP

The Companion Chronicles: The Guardian of the Solar System


DOCTOR WHO
THE GUARDIAN OF THE SOLAR SYSTEM
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO

Audio Drama Big Finish
Starring Jean Marsh
Written by Simon Guerrier
RRP £8.99

THIS IS SIMON GUERRIER'S third audio to feature Sara Kingdom, the short-lived TV companion to the First Doctor during 1965/6's *The Daleks' Master Plan*, played by Jean Marsh. Although the first two audios in the series (*Home Truths* and *The Drowned World* – a handy prologue reminds you of the story so far) were brilliant, this is by some way the best. Keeping the dark, haunting atmosphere of the first two plays, it piles on some astonishing images – most notably the idea of a vast clock being operated by a slave labour force of tired old men.

The scenes of the TARDIS crew exploring the workings of the clock, its tick-tocking, unrelenting motion ever audible, are both eerie and astonishing. Jean Marsh's entirely compelling reading vividly brings the images to life in your head, and you start to picture how this would have looked in 405 lines, with the murky mechanics of the clock, massive cogs and impenetrable dark shadows.

The careless and unending progress of the clock acts as a symbol for the inevitability of time itself passing: a sense of doom permeates the play, which reflects on Sara's relationship with her dead brother, and with Mavic Chen, the eponymous Guardian of the Solar System himself. Given our knowledge of Sara's ultimate fate, becoming a victim of time and her own sense of responsibility, the tragedy here is complete.

While Sara is recounting this tale of long ago, an ongoing story is developing between her and Robert in his present day, one that helps her to understand the past, even if she can't forgive herself for it. And at the end, the unresolved note of anticipation that this excellent play finishes on, leaves us, like Sara, suspended in time, trapped between the tick and the tock. Magic. **MATT MICHAEL**

Cobwebs

Audio Drama BIG FINISH
Written by Jonathan Morris **Starring** Peter Davison, Janet Fielding, Sarah Sutton, Mark Strickson, Raymond Coulthard
Available *www.bigfinish.com* **RRP** £14.99

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
PETER DAVISON in
COBWEBS
by JONATHAN MORRIS
ALSO STARRING
JANET FIELDING
MARK STRICKSON
SARAH SUTTON
BIG
FULL CAST AUDIO DRAMA

FOLLOWING ON FROM renuiting Second Doctor companions Jamie and Zoe in their last audio mini-series, and the producers at Big Finish have trumped themselves with their latest release. Janet Fielding is back as Tegan, alongside Peter Davison as the Fifth Doctor, Sarah Sutton as Nyssa and Mark Strickson as Turlough. Fielding has only performed in one previous audio story, *The Gathering*, which almost played like a *Companion Chronicle*, set years after her time with the Doctor and reflecting on her travels. *Cobwebs*, on the other hand, throws her – and the listeners – straight into the deep end of those travels, as the TARDIS materialises on board a creepy, and abandoned scientific research facility infested by creatures crawling in the darkness.

The first episode of this four-parter is effectively and satisfyingly sinister, setting the scene for a story that's as full of wibbly-wobbly timey-wimeyness as anything Steven Moffat ever dreamt up.

To be fair, writer Jonathan Morris is no stranger to complex time paradox plots – the audio stories *Flip-Flop* and *The Haunting of Thomas Brewster*, for example. *Cobwebs* is another corker, making the most of viewing its events from different perspectives and unfolding with its own twisted logic, and with a hint that any unresolved points will form part of the ongoing story in this mini-series.

But however satisfyingly neat its plot is, the real selling point of *Cobwebs* is the cast. Dispensing with the fading sarcasm of *The Gathering*'s Tegan, Janet Fielding unleashes the full 1983 experience: spikier and more abrasive than ever, there's more than enough biting wit to go around – everyone gets an earful. And quite right too: love her or hate her, this is Tegan as she appeared onscreen – anything else would have been unworthy of the character.

PICK OF THE MONTH!

Against this, we have a Nyssa half a century older than on TV, weary from her experiences. Sutton's scenes with Fielding, friends reunited (on mic and off) have an audible edge to them.

And that's not even taking into account Mark Strickson in a far too rare appearance. This may be a post-*Enlightenment* Turlough, no longer haunted by the Black Guardian, but he's still twitchy and oleaginous, and oddly vulnerable so that even Tegan can't entirely despise him. While three companions made for a crowded TARDIS at the time, on audio the familiar voices and the pleasure of revisiting this particular crew mean that any such concerns are forgotten.

Rounding the play out are some fine guest actors, most notably Raymond Coulthard as the sinister EDGAR as well as various other artificial life forms. With a strong cast, a smart plot and the very first opportunity to hear the 1983 *Doctor Who* team in action since, well, since 1983, *Cobwebs* is strong stuff and highly recommended. As the opening play in a trilogy, it leaves rather less hanging and is more satisfying than *City of Spires*, and left this listener eagerly anticipating *The Whispering Forest*. **MATT MICHAEL**

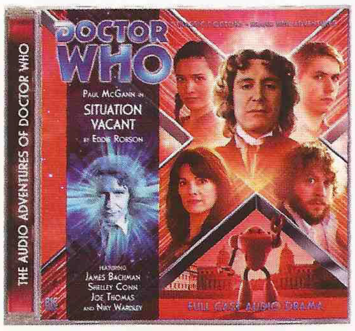
Situation Vacant

Audio Drama BIG FINISH
Written by Eddie Robson **Starring** Paul McGann, James Bachman, Shelley Conn, Joe Thomas, Niky Wardley, Sabina Franklyn, Tony Millan
Available *www.bigfinish.com* **RRP** £10.99

ALAS, POOR LUCIE MILLER: It feels like ages since the last Eighth Doctor play, *Death in Blackpool*, and the departure of Sheridan Smith's superlative companion. Recognising that she's going to be a very tough act to follow, *Situation Vacant*, which opens a new series of Eighth Doctor adventures, plays with the audience by providing us with four possible replacements: the studenty, computer-whizz Theo Lawson; brash, go-getting, *Apprentice*-wannabe Juliet Walsh; posh, lovable buffoon Hugh Bainbridge; and impulsive and resourceful Asha Quereshi. Like a *Big Brother* director, the Doctor is seeking a new friend, to battle deadly danger and travel the universe – and investigating a series of disappearances in a hotel hosting a scientific conference might just be the perfect way to separate the wheat from the chavs.

It's an intriguing and timely premise – a great deal of TV output these days consists of extended auditions for a contract of some sort. For *Doctor Who*, it's an original and fun idea, one that doesn't match with the way the Doctor usually finds a friend. On the other hand, there's always been a sense that a new companion has had to pass the audition – even Rose had to prove herself – so it's not quite as out of keeping as it first seems, especially when it becomes clear that other forces are at play.

The only downside is, whereas we got to know Amy, Lucie or Martha pretty well during the course of their first adventure, the new companion (and we'll be utterly spoiler free) doesn't have quite the same opportunity to show their mettle. As writer Eddie Robson wants to keep us in suspense for most of the running time, he is beholden not to make it obvious which of the wannabes is going to be whisked away through time and space. As a result, none of them is particularly well developed, and although the story finishes with a potentially promising newbie on board, it's someone we haven't had much chance to get to know, or engage with. Therefore, there's an unusually large amount riding on next time's *Nevermore* before we can safely say that the Doctor chose wisely.



This minor structural problem aside, *Situation Vacant* strives for the style of a fun season opener, indebted to *Partners in Crime* and nicely recalling the Russell T Davies era, right down to the opening musical sting, which should surely have been accompanied by a zoom in to planet Earth. In general, the music is pretty good – and the new mix of the old theme tune is a definite improvement.

The guest companions are decent enough, with *Mitchell and Webb*'s James Bachman standing out as an engaging Hugh Grant-ish type, and there's more than enough here to enjoy. But... I was left thinking that Robson is better at emulating Davies' grand season climaxes than his light openers, wishing I'd had a bit more chance to get to know the new companion, and still missing Miss Miller. **MATT MICHAEL** DWM

> '***Situation Vacant*** has an **intriguing and timely premise**. For *Doctor Who*, It's an **original and fun idea**... '

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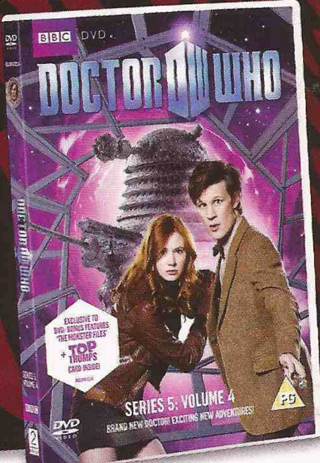
WIN! The end of the universe on DVD!

The fourth and final volume of Matt Smith and Karen Gilllan's first series of *Doctor Who*, featuring four thrilling episodes, is released by 2|entertain on Monday 6 September on DVD for £15.99 and Blu-ray for £19.99. As well as the episodes *Vincent and the Doctor*, *The Lodger*, *The Pandorica Opens* and *The Big Bang*, the disc boasts another in the series of *The Monster Diaries*, featuring previously unseen footage and exclusive comments from the cast and crew! To be in with a chance of winning one of **FIVE** DVD copies, simply answer this poser correctly: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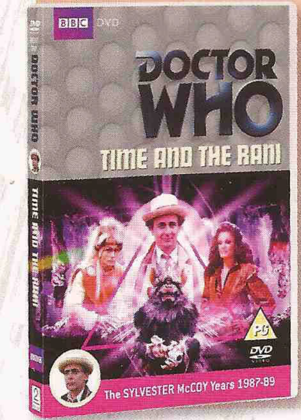
PG

Complete this saying: "Something old, something new, something borrowed..."
a) "... something blue."
b) "... something you can sell on Ebay."
c) "... none of it nicked, honest guv!"

Call **09011 542 221** to enter, or by post, putting Amy's Time Lord telling-off before the **DWM** address below: "YOU ARE LATE FOR MY WEDDING!"

WIN! Time and the Rani DVD!

Available on DVD for the first time from 13 September is the Seventh Doctor's début story from 1987, *Time and the Rani*, starring Sylvester McCoy with Bonnie Langford as Mel and Kate O'Mara as the Rani. The disc comes complete with a host of extras including documentaries, commentary, photo gallery and more! 2|entertain has kindly given us **FIVE** copies to give away, worth £19.99 each, so to be in with a chance, work this hairy little problem:



Which hirsute creatures are employed by the wretched Rani?
a) Horrible, hairy Tetraps
b) Horrible, hairy Petrats
c) Horrible, hairy Taran Wood Beasts

To enter call **09011 542 222**, or by post, putting the Doctor's jumbled proverb in front of the **DWM** address below: "TIME AND TIDE MELT THE SNOWMAN!"

WIN! Resurrecting the Past CD!

Resurrecting the Past is the first in a brand new series of four full-cast audio adventures for the Doctor's former companion, Professor Bernice Summerfield, released on CD for £10.99 from 31 September. Thanks to the lovely people at Big Finish we have **FIVE** copies to give away to readers who can answer this star question correctly...

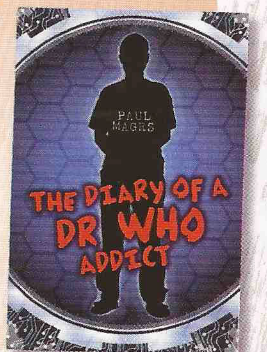
Who plays Bernice Summerfield?
a) Lisa Bannerman
b) Lisa Bowerman
c) Lisa Arrowman

To enter call **09011 542 223**, or post your entry, putting Benny's mission statement at the start of the **DWM** address below: "I DON'T WANT TO LIVE IN HISTORY, I WANT TO LIVE IN THE FUTURE!"

bernice summerfield
RESURRECTING THE PAST
STARRING LISA BOWERMAN

WIN! Diary of a Dr Who Addict!

The Diary of a Dr Who Addict is a new novel by acclaimed author Paul Magrs, which follows a young man's journey into adulthood – and the decision whether to take his love of *Doctor Who* along with him. Thanks to generous publishers Simon and Schuster, we've **TWENTY** copies of the book on offer, which is on sale now price £6.99. Want to try for a copy for free? Then answer this...

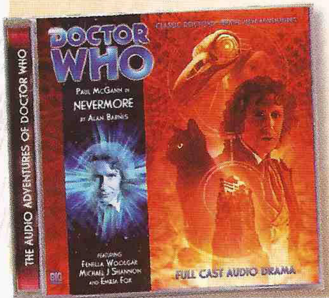


What kind of diary did the Second Doctor have in 1966's *The Power of the Daleks*?
a) A 500-year diary
b) A 5-trillion year diary
c) An Apple iPad with a diary app.

Call **09011 542 224** to enter, or by post, putting this addict's confession at the start of the **DWM** address below: "I JUST CAN'T GET ENOUGH, I JUST CAN'T GET ENOUGH!"

WIN! Nevermore CD!

Nevermore is a brand new, full-cast audio story from Big Finish, featuring the first TARDIS trip together for the Eighth Doctor and Tamsin! It's available from 31 August on CD for £10.99, or download for £8.99. To be in with a chance of winning one of **FIVE** copies, just answer this correctly:


DOCTOR WHO
PAUL McGANN in NEVERMORE by ALAN BARNES
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

***Nevermore* guest-stars Fenella Woolgar. Who did she play in the 2008 TV story *The Unicorn and the Wasp*?**
a) Julie Christie, actress
b) Agatha Christie, author
c) Linford Christie, lunchbox carrier

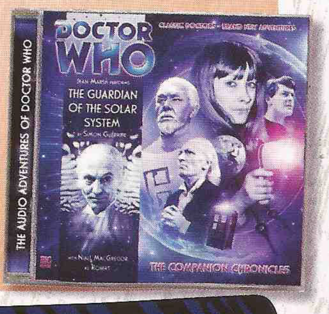
Simply call **09011 542 225** to enter, or enter by post, putting this before the address below: "WOOLLY THINKING!"

WIN! Guardian of the Solar System!

The Guardian of the Solar System is the latest release in *The Companion Chronicles* series of audio adventures from Big Finish. Starring Jean Marsh as the First Doctor's companion Sara Kingdom, this thrilling new story is available for just £8.99 on CD, or £7.99 to download from 31 August. To be in with a chance of winning one of **FIVE** copies, just answer this...

Who played Mavic Chen, Guardian of the Solar System, in *The Daleks' Master Plan*?
a) Kevin Bony
b) Kevin Stoney
c) Kevin Moany

To enter call **09011 542 226**, or try your luck by post, placing one of Chen's dramatic declarations at the front of the **DWM** address below: "IT CAME FROM URANUS!"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WHO ON EARTH IS...

Heartthrob Hex in Big Finish's Seventh Doctor audio plays considers putting spaceships in *Hollyoaks*.

Philip Olivier

Hello, Philip. Let's talk about Sylvester McCoy. Did you watch him in *Doctor Who* when you were growing up?
"I wasn't aware of a lot of British shows when I was younger, because we were living in the States and South Africa. But when we moved back here, *Doctor Who* was on for a couple more years, and that coincided with Sylvester playing the Doctor. When I started playing Hex, I was kind of in awe of Sylvester. It's great that I've been able to forge a relationship with him. Him and Sophie [Aldred, *who plays Ace – see interview on page 21 – Ed*] aren't only great actors to work with, but also great people to be around and socialise with."

Sophie, Sylv and Philip.

It's been over a year since Hex's last *Doctor Who* audio adventure, *The Angel of Scutari*. Rumour has it that he returns this September in *Project: Destiny*, though maybe not permanently. What's going on?
"I'm not sure how much I can say. You'll have to wait and see. But it's such a great job to do. I do TV as well, but this is so much better, because you let your imagination do the work."

And you don't have to worry what you look like in studio.
"Exactly. Yeah, that's good. I turn up in my pyjamas."

If you haven't played Hex for a while, do you forget how?
"In a way. But once you get the script, you lose yourself in it, and you're right back in the mix. Hex is easy to play, really, because he's totally confused. You know? He's the newest companion. He's bewildered by it."

> "When I **started playing Hex**, I was **in awe of Sylvester**. It's been great to **forge a relationship with him**..."

So you're not too concerned with following the plot?
"I remember combing through my first script [*The Harvest*, 2004] with a fine brush. I wanted to know everything. But then I was like, 'Hang on a sec, my character has just come into this world, he hasn't got a clue, so I shouldn't either.' I took a step back. Hex is learning as he goes along, and that's been my journey, too. Each story we do, I'm finding out more, and so is Hex. The less I know, the better, to be honest."

Okay...
"For me, it's about method more than anything. I make a conscious decision not to read the whole script. I only read my scenes, because Hex shouldn't know what's going on in other scenes. If I find out, I'm a bit devastated. It might tarnish the way I play him."

Now, Sophie mentioned that you've done conventions.
"Yeah, my first one was in LA."

Were you terrified?
"My expectations, if I'm going to be honest, were of *cray-zee* fans. But they weren't, really. They just love the show. I've never seen such passionate people. You're on stage, answering questions from people who know every *Doctor Who* storyline inside out. That was a little bit intimidating, but it was great. You get to know everyone. It's like a club, because everyone knows everyone. It's like one big family. It was nice to be a part of. It is a special show, and I don't think any of them fans will *ever* lose faith in it, whether or not it stays on TV. It came back on TV thanks to those diehard fans."

When you're recognised in the street, is it usually for *Brookside* or *Hollyoaks: In the City*, or has it ever been for Hex?
"Definitely for Hex. It's a lot bigger than I expected."

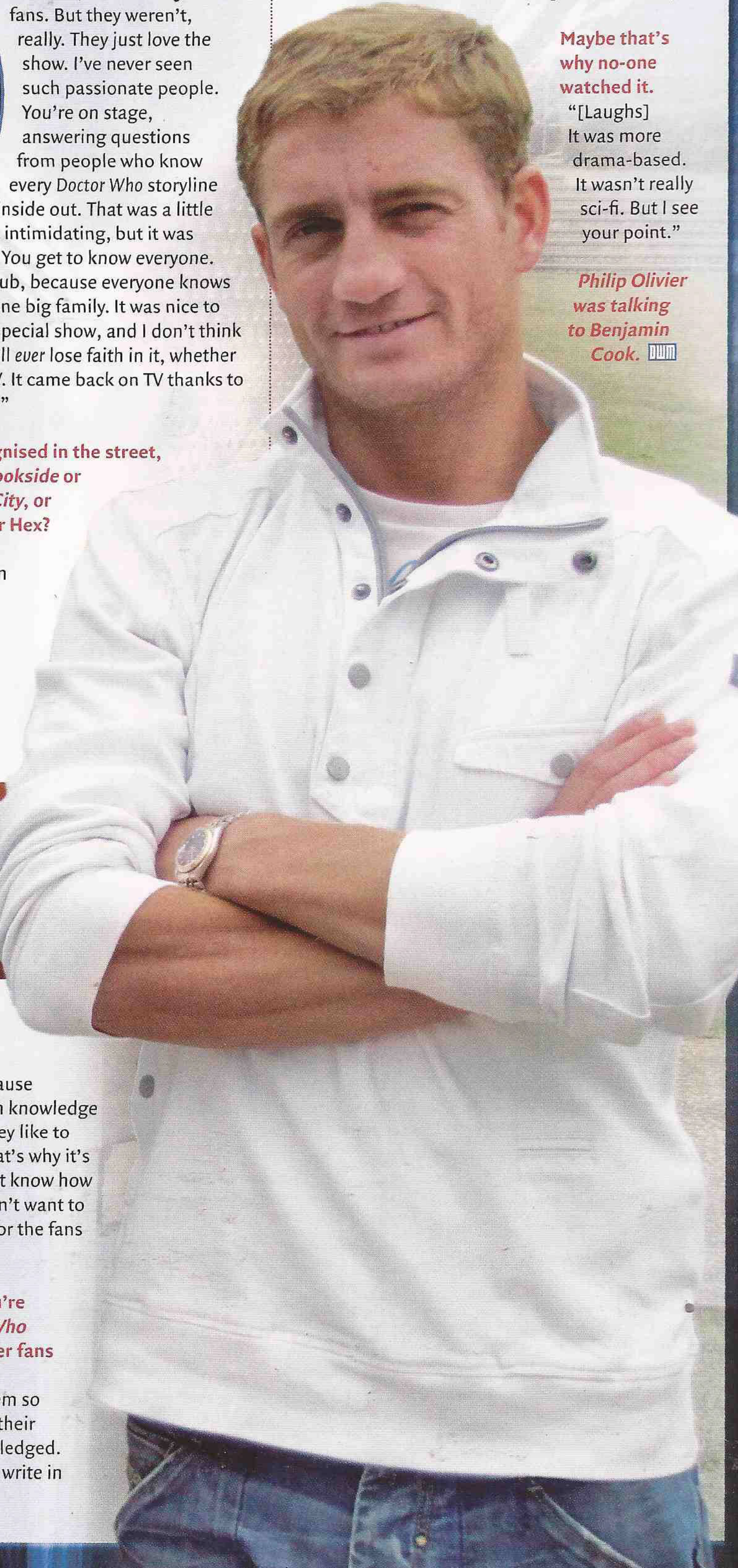
How do *Doctor Who* fans measure up to soap fans?
"The fans of *Doctor Who* feel that they're part of the series – a sense of ownership – because they've got so much knowledge of the show, and they like to give their input. That's why it's intimidating. I don't know how to say it, really. I don't want to muddle my words, or the fans will be writing in."

Basically, what you're saying is, *Doctor Who* fans beat your other fans hands-down.
"[Laughs] I give them so much respect. And their feedback is acknowledged. The fans constantly write in with suggestions, because they've grown up on comics, and they've grown up in the sci-fi world. Other stuff I've done doesn't allow the imagination to run that wild. With soaps, it's just a one-level plateau. You don't get spaceships."

Now, I think this is where *Hollyoaks: In the City* went wrong.
"No spaceships? But that'd never have happened on *Hollyoaks: In the City*."

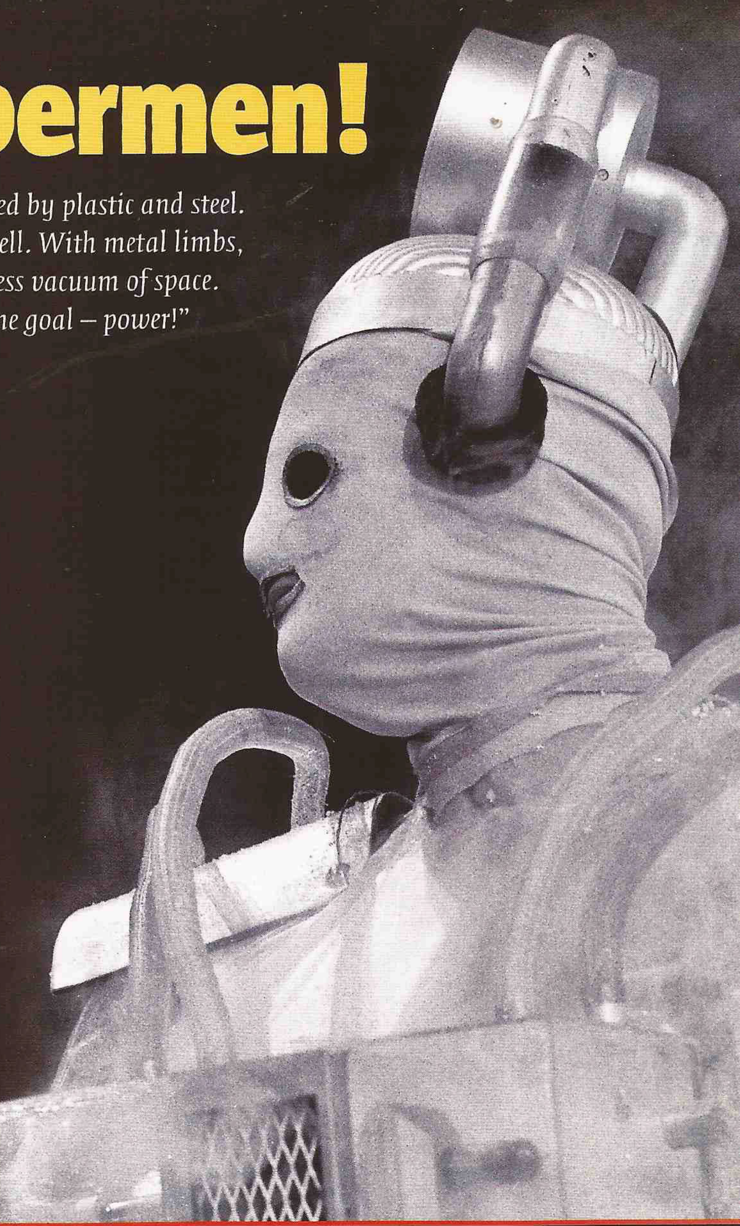
Maybe that's why no-one watched it.
"[Laughs] It was more drama-based. It wasn't really sci-fi. But I see your point."

Philip Olivier was talking to Benjamin Cook.



Meet the Cybermen!

"...One by one, their limbs became diseased – they were replaced by plastic and steel. Little by little, their brains tired – computers worked just as well. With metal limbs, they had the strength of ten men. They could live in the airless vacuum of space. They had no heart, no feelings, no emotions, and only one goal – power!"



In the **next issue** of **DWM**...

The Walking Dead!

Men of steel or silver giants? Cloth-covered creeps or a pathetic bunch of tin soldiers? Discover all you need to know about one of the Doctor's most enduring foes in *The Watcher's Guide to the Cybermen!*

Ring Modulator!

He's the voice of both the Daleks and the Cybermen, he's executive producer of Big Finish's *Doctor Who* audio series, and he was Rick "Can you bump the numbers up to sixty?" Yates in *Torchwood*. Nicholas Briggs chats to **DWM**!

Moon Landing!

There's Cybermen, craters and coffee in *The Fact of Fiction* as it puts the Second Doctor story *The Moonbase* under the microscope!

Silence is Golden!

The Doctor and Amy's latest comic strip adventure continues, as they battle on old foe in Tokyo in the second episode of *The Golden Ones* by Jonathan Morris and Martin Geraghty!

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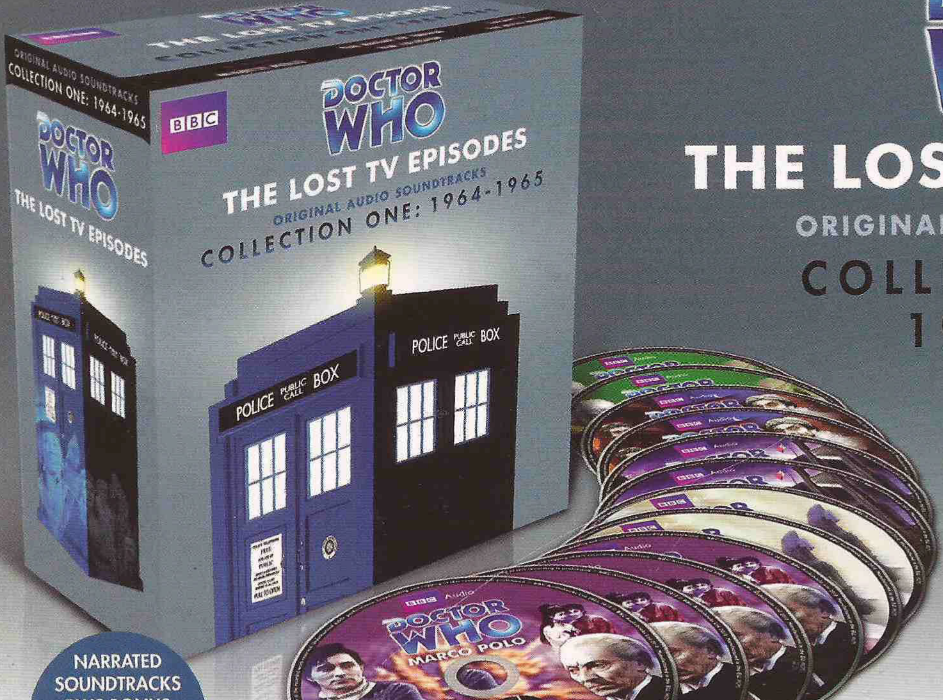
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